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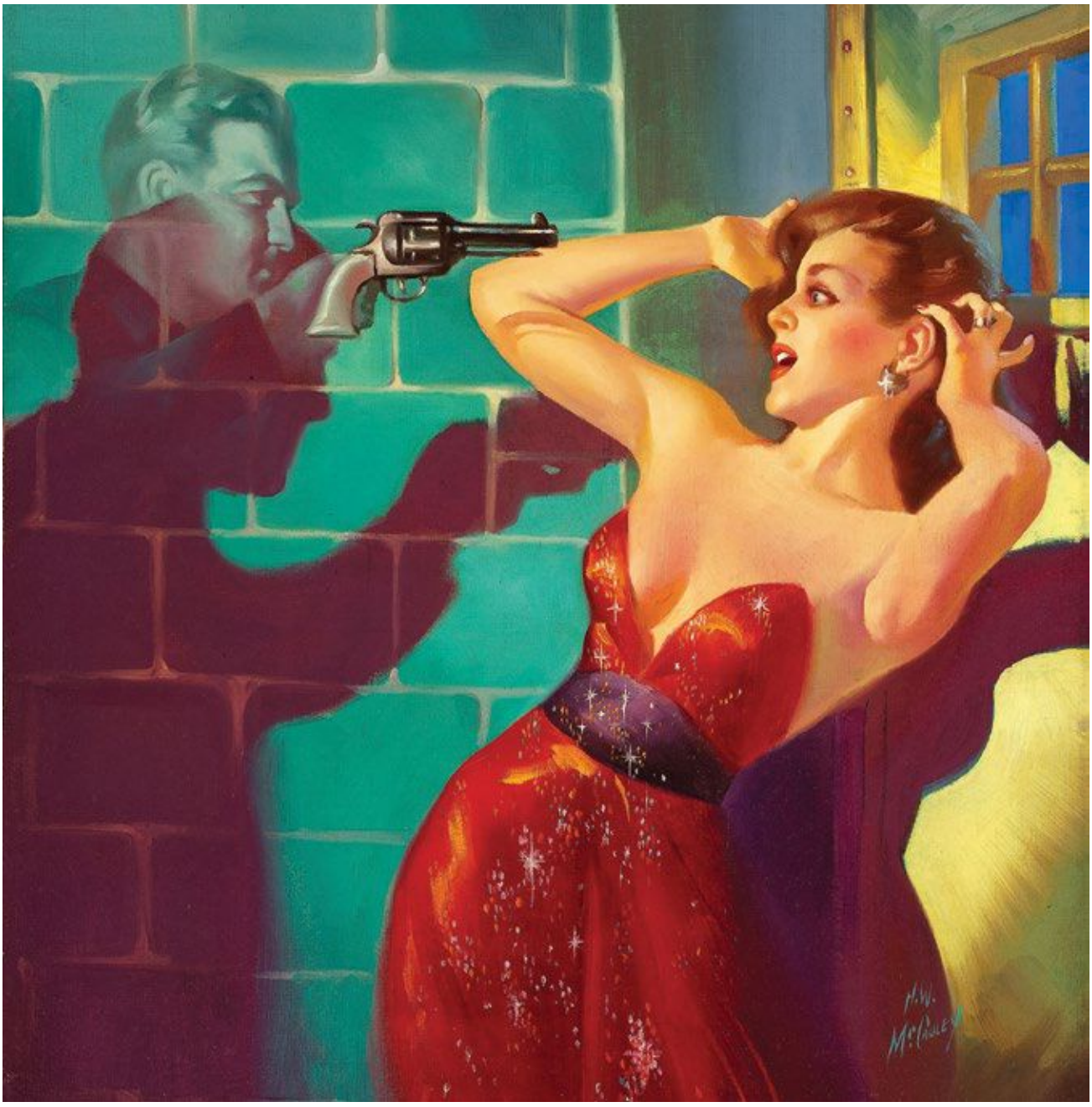

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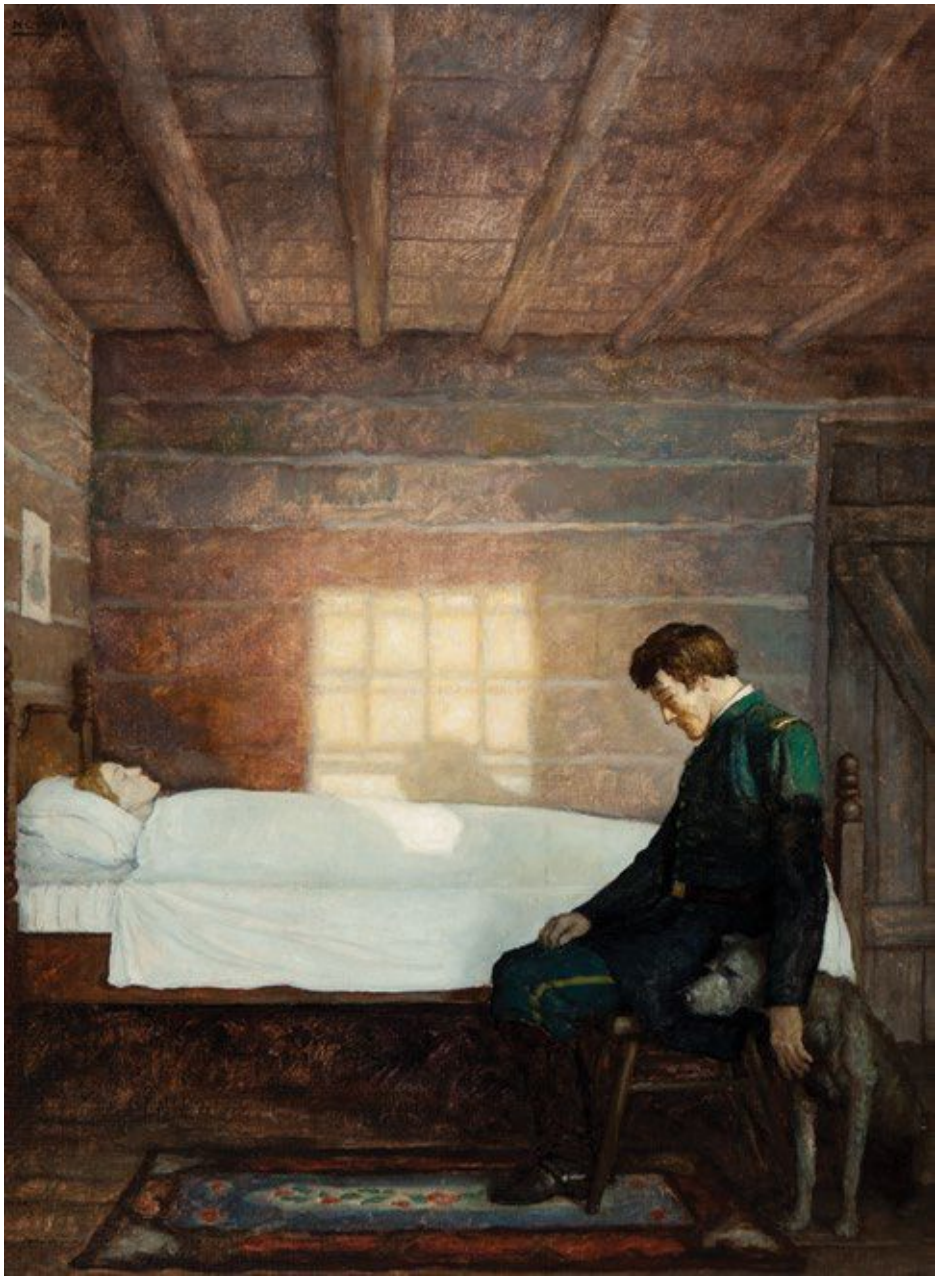

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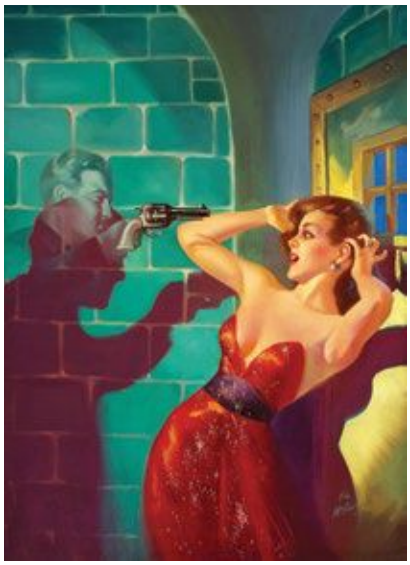

COVER ILLUSTRATION BY
Harold W. McCauley
(1913–1977)
Fantastic Adventures, December 1942
Photo Courtesy of Heritage Auctions, HA.com

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Illustration

VOLUME FIFTEEN, ISSUE NUMBER FIFTY-NINE — 2018

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From the Editor...

Illustration and pulp art historian David Saunders returns this issue with not just one, but TWO fabulous articles on a pair of brilliant illustrators. Featured on the cover and inside is the work of Harold W. McCauley, a great artist from the 1950s best known for his stunning "Mac Girls" and cover work for the pulps *Amazing Stories*, *Imagination*, and more. It's clear that Mac's pin ups were influenced by his days working alongside Gil Elvgren at the sudios of Haddon Sundblom in Chicago. David's second feature is on the lesser-known Jes Schlaikjer, an incredible painter who produced some beautiful work for the war department during WWII, painted for the slick magazines, and finished his career as a master portraitist. If you've never heard of Schlaikjer before now, you will not soon forget him after reading this article.

In our final feature, Dennis Raverty, PhD., and Dennis Dittrich return to profile early 19th century illustrators who documented the frontier, the first in a three-part series on this fascinating period of illustration and American history.

In other news, *The Art of Edwin Georgi* is available now! It's a beautiful collection of work, and I hope you will all add this one to your library.

Next up will be *The Art of Harry Anderson*, which is available for pre-order now and is set for release in late March. Also coming very soon, I will begin accepting pre-orders for *Coby Whitmore–Artist and Illustrator*. Stay tuned!

Daniel Zimmer, Publisher

Jared Green, Executive Director
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Cover for the *Saturday Evening Post*, 1954
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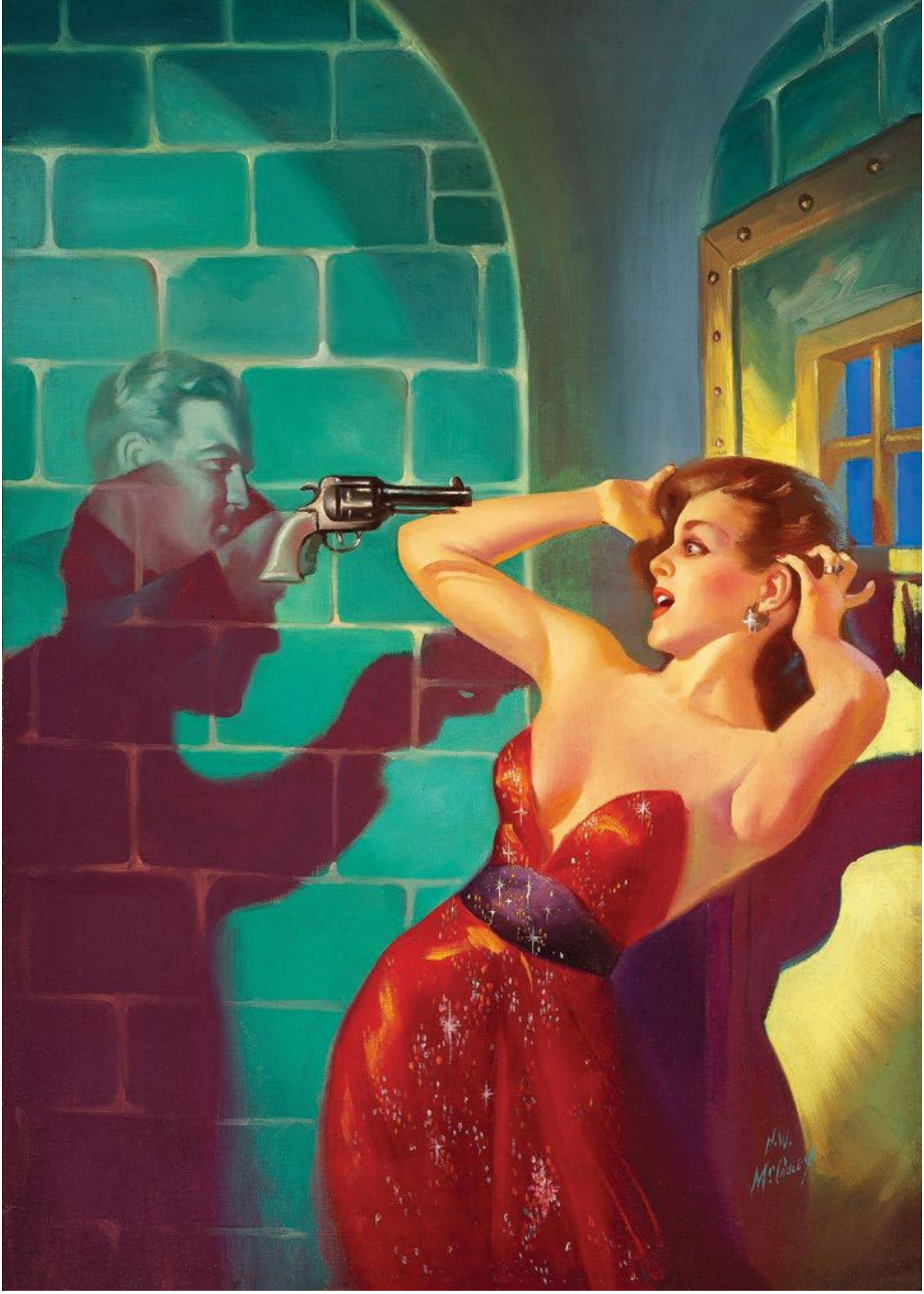


Cover illustration for *Fantastic Adventures*, December 1942. Oil on canvas, 30" x 21". Photo courtesy of Heritage Auctions, HA.com

Harold W. McCauley, circa 1950s

HAROLD W. McCAULEY
(1913-1977)

by David Saunders

Harold William McCauley was born in Chicago on July 11, 1913. His father, William James McCauley, was born in Chicago on December 28, 1890, and was of Irish ancestry. His mother, Madeline F. Barry, was born February 11, 1894, also in Chicago. His parents married on May 8, 1912. Less than one year after his birth, his mother died at the age of 20 on June 9, 1914, after a complicated pregnancy with what would have been their second child. After her tragic death, Harold's father, age 24, moved in with his widowed-mother, Christiana McCauley Grace, so that she could care for his infant son. Christiana was born in 1866 in Nebraska, and had recently married her second husband, Fred Grace. He was born in 1869 in Michigan, and worked as a machinist at a Chicago piano factory. Harold McCauley was raised by his father, his maternal grandmother, and his step-grandfather. The family lived at 3440 West 47th Street in Chicago.

Harold's father, William James McCauley, worked at a local brewery, and he continued to work there even after Prohibition began in 1920, which reflects the power of the beer industry in Chicago during the roaring '20s.

In 1927, at the age of 14, Harold McCauley began a three-year program of basic training in weekend art classes at the Art Institute of Chicago. His most influential art teacher was the famous illustrator, J. Allen St. John (1872-1957), who introduced the young artist to the sensational literature of Edgar Rice Burroughs. For the rest of his life, McCauley remained an avid reader of fantasy adventure stories and science-fiction.

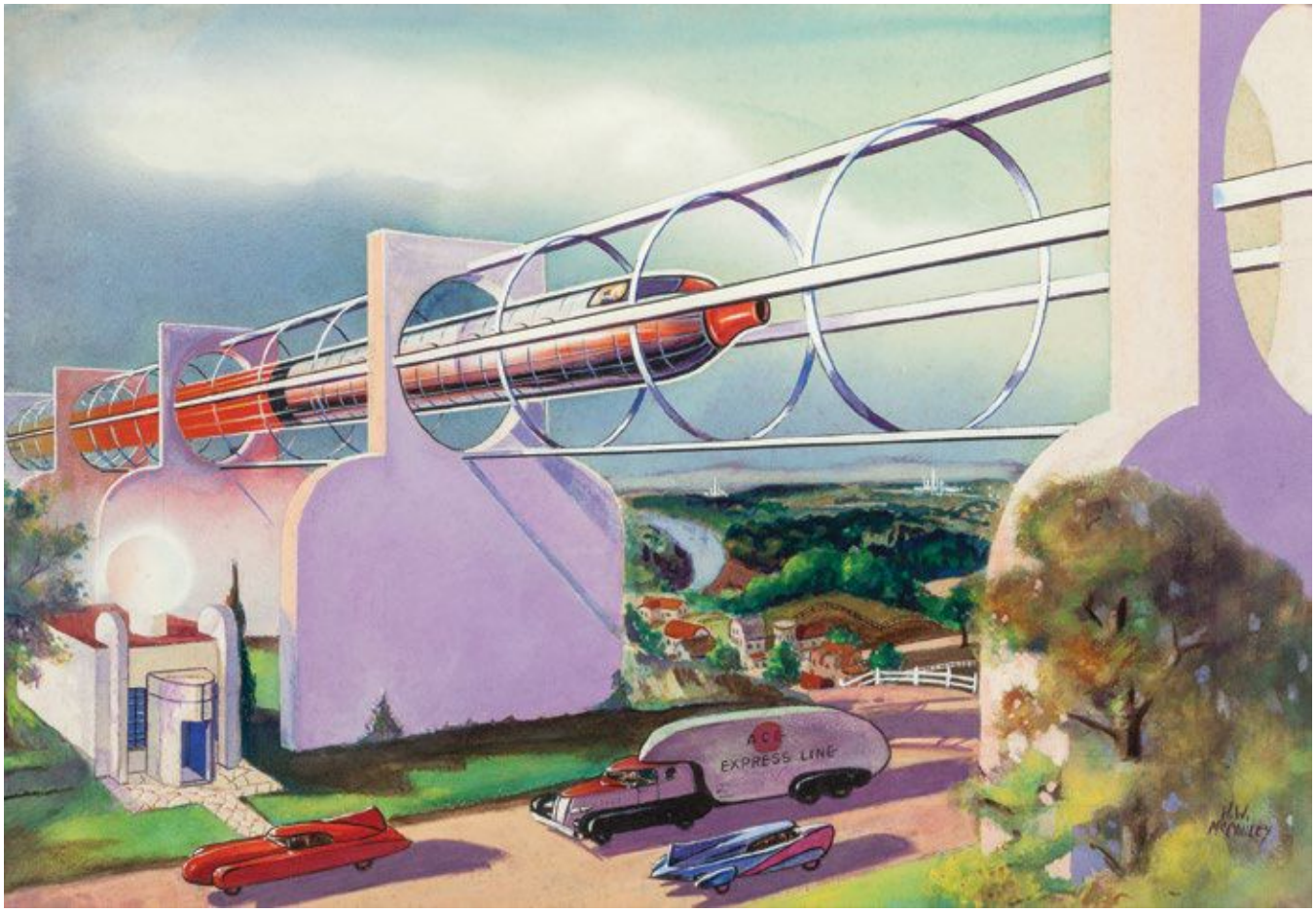
In June of 1931, Harold McCauley graduated from high school in Chicago, after which he entered the work force. His first job was as a staff artist at the massive Cuneo Press, an engraving house located at 2256 Grove Street. The company produced most of the newspapers and magazines that served midwestern America.

In 1932, McCauley began to take evening art classes at the American Academy of Art in Chicago, where his fellow students included Gillette Elvgren (1914-1980).

After the repeal of the 18th amendment on December 5, 1933, Harold McCauley's father remained in the brewery business and eventually became a manager of the Trianon Ballroom, one of Chicago's many historic jazz clubs.

In 1934, at the age of 21, Harold developed a chronic heart condition which would plague him for the rest of his life.

He left Cuneo Press in 1939, and began to work for the Stevens, Sundblom, and Henry Art Studio of Chicago, which produced advertising art for many name-brand products, such as Coca-Cola, Kellogg's Cornflakes and Quaker Oats. An entire generation of American artists were influenced by the creamy painting style of the top artist associated with this studio, the legendary Haddon Sundblom (1899-1976). His iconic paintings of Santa Claus were widely imitated by many illustrators. McCauley became a disciple of this master painter. In one historic instance, Sundblom asked McCauley to pose as a smiling Quaker for his famous painting of the Quaker Oats Man. The poignance of this event reflects the happy friendship and cheerful personalities of both artists. Harold's wide face,



Back cover illustration for *Amazing Stories*, January 1939. Gouache on board, 13.75" x 20". Photo courtesy of Heritage Auctions, HA.com

sparkling eyes, and charming smile made him the perfect model for the endearing Quaker Oats Man.

Sundblom eventually helped McCauley find enough independent work to leave the Stevens, Sundblom, and Henry Art Studio, and he left in 1942 to pursue his own freelance commercial art career. The two artists remained close friends for the rest of their lives, as evidenced by the prominent hanging in McCauley's living room of a Sundblom painting, which was a gift from the artist.

During WWII, Harold McCauley registered with the selective service, but at the age of 29, with a chronic heart condition and a debilitating spinal deformity, the examining doctors determined he was not fit for military service. This allowed the artist to continue to work in the competitive field of commercial art during the war years, at a time when the majority of his competition had been drafted. Thanks to this unusual period of opportunity, a relative new-comer like McCauley was able to sell art to important clients such as Crisco Shortening, Emerson Radios, Proctor & Gamble, as well as freelance illustrations to Ziff-Davis Publishing Company.

After the war, the art director at Ziff-Davis, named for the owners William Ziff (1898-1953) and Bernard Davis (1906-1972), hired McCauley as a staff artist. He painted covers and drew pen and ink story illustrations for Ziff-Davis pulp magazines such as *Amazing Stories*, *Fantastic Adventures*, *Mammoth Detective*, and *Mammoth Western*. In October of 1949, when the editor of *Amazing Stories*, Ray Palmer, left Ziff-Davis to start his own line of publications, McCauley also began to produce covers for Ray Palmer's titles, which included *Imagination*, *Imaginative Tales*, and *Other Worlds Science Stories*.

Harold McCauley met his wife Grace Lorraine Lindeman when he placed an order with a modeling agency, and she arrived at his house to pose for an assignment. It was love at first sight. She was born on September 19, 1925, in Chicago. They were married on July 11, 1953, which was the artist's 40th birthday. They lived in Chicago at 7650 South Campbell Avenue, where they raised one son and two daughters.

During the 1950s, McCauley created advertising art for Coca-Cola, Pepsi, Orange Kist, and Schlitz Beer. He also painted pin-ups and calendar art. By the end of the decade, as illustration art had become less fashionable with the advertising industry, the artist began to paint interior story illustrations for the men's magazine *Rogue*, which was produced by William Hamling (1921-2016). The same publisher also produced erotic paperback books under the name Nightstand Library, and McCauley painted many erotic paperback covers for that company. The last of his paperback covers appeared in 1964, after which he left Chicago and moved to Melbourne, Florida, where he found work as an anonymous staff artist at a defense contractor.

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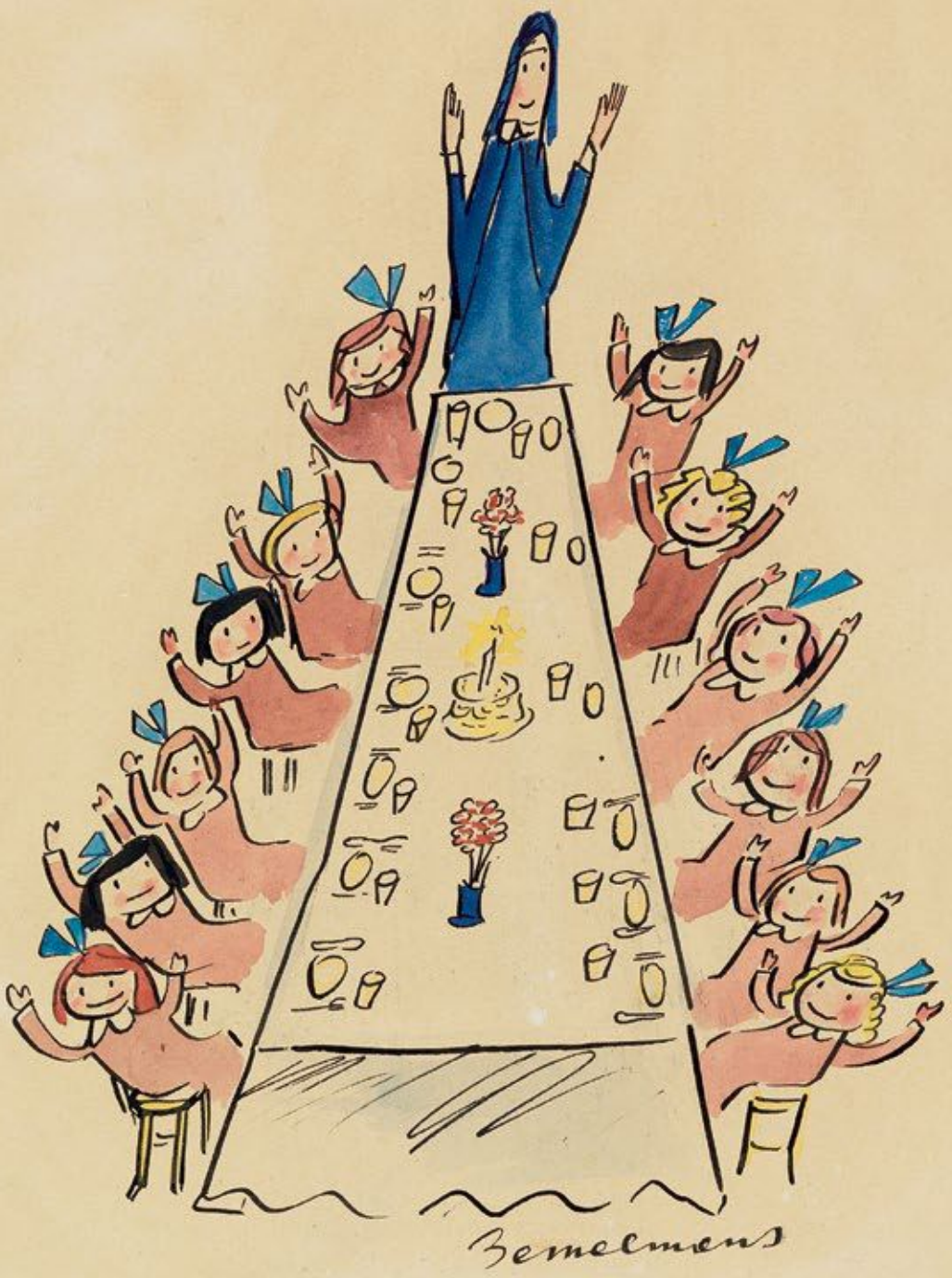

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Ludwig Bemelmans, *And here we're back - all twelve no less - Happy New Year and togetherness!*, back cover illustration for *Madeline's Christmas*, 1956. Sold December 2017 for $75,000.

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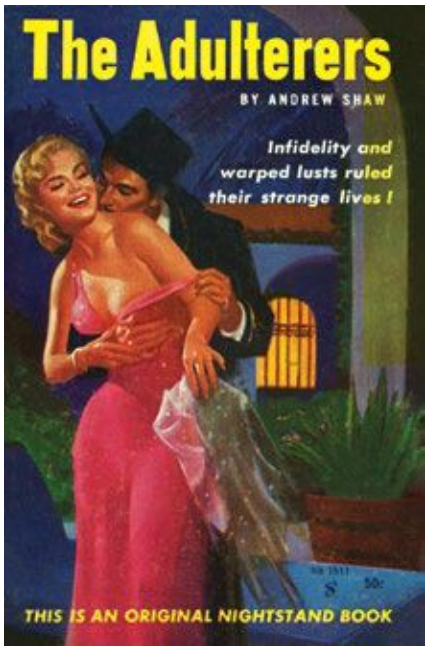
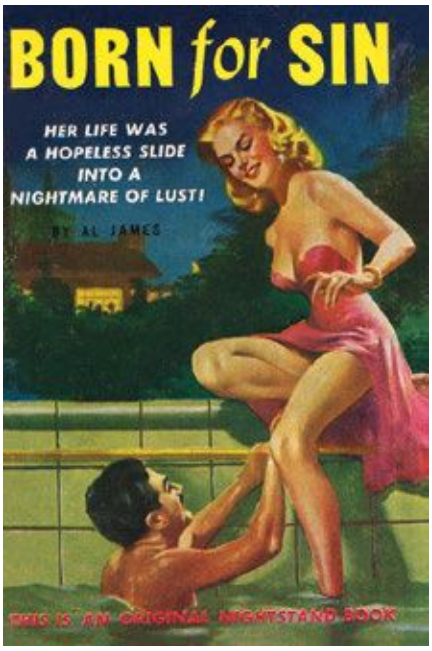
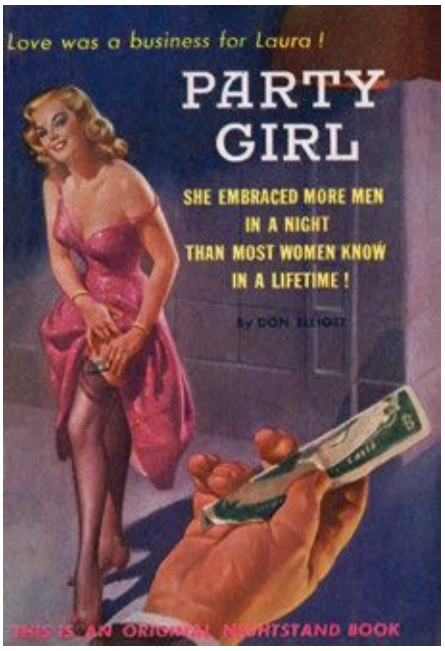

The Adulterers
BY ANDREW SHAW
Infidelity and warped lusts ruled their strange lives!
THIS IS AN ORIGINAL NIGHTSTAND BOOK

***The Adulterers*, 1960**



***Born for Sin*, 1960**


Love was a business for Laura!
PARTY GIRL
SHE EMBRACED MORE MEN IN A NIGHT THAN MOST WOMEN KNOW IN A LIFETIME!
By DON ELLIOTT
THIS IS AN ORIGINAL NIGHTSTAND BOOK

***Party Girl*, 1960**

When Harold McCauley retired from illustrating Nightstand Books, the publisher replaced him with artist Robert Bonfils, who went on to become art director at the publishing house, which eventually came to be known as Greenleaf Classics. Besides trying to fill the boots of Harold McCauley in the erotic paperback field, Bonfils was also hired in 1965 to paint an updated version of the iconic Quaker Oats Man. According to a letter sent by Bonfils to *Illustration* magazine in 2003:

> "While I was freelancing in Chicago, one of my accounts asked me to make corrections to the work of several famous illustrations before they went back into production. In one particular instance, an agency wanted me to duplicate the Quaker Oats Man. The original art was deteriorating and they wanted a new image to use for future products. At the time I wasn't told who the original artist was. In fact, I didn't know until your first issue came out that it was painted by Haddon Sundblom! By the way, Sundblom worked exclusively in oils on a special linen canvas. I worked only in gouache, casein, and acrylics on illustration board. So I did the whole painting in that medium. I did not touch up on the original by Haddon Sundblom. I am pleasantly surprised and honored to be his copyist."

So, in one form or another, the charming smile of Harold McCauley continued to shine on.

Packaging illustration by Robert Bonfils

While McCauley spent his final years as a staff artist at a Florida defense contractor, he also painted commissioned portraits, and taught private art classes in his home studio on evenings and weekends.

Plagued by his chronic heart condition, McCauley finally underwent open heart surgery in 1971. Although he survived the operation, the recovery proved to be long and troublesome.

Harold William McCauley died from pneumonia at the age of 64 in Brevard Hospital, now known as J.E. Holmes Regional Medical Center, in Melbourne, Florida, on December 16, 1977.

— David Saunders, 2018

David Saunders is an artist and art historian living in New York.

Harold McCauley (seated left) at OrlandoCon, September 1974. The original art for *Imaginative Tales*, July 1954, sits before him. Photo courtesy of Charlie Roberts

Horror Out of Carthage by EDMOND HAMILTON
Fantastic ADVENTURES
SEE BACK COVER
Complete Stories by TREMAINE KUMMER BINDER BOND
CITY UNDER THE SEA
by NAT SCHACHNER
SEPTEMBER 20c

Fantastic Adventures, September 1939

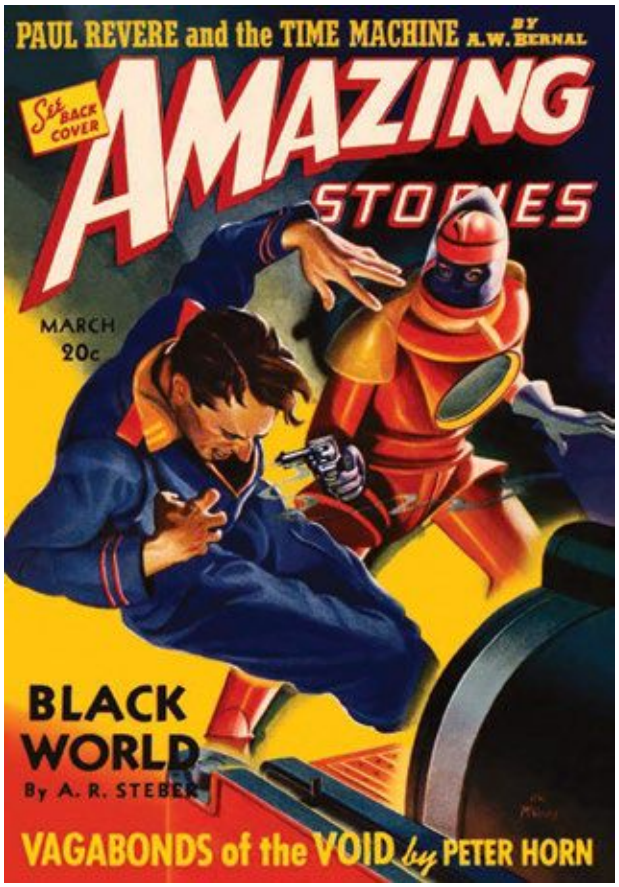
HIDDEN UNIVERSE by RALPH MILNE FARLEY
See BACK COVER
AMAZING STORIES
NOVEMBER 20c
The 4-Sided Triangle
by WILLIAM F. TEMPLE
And Great Stories By ROBERT MOORE WILLIAMS
FREDERIC ARNOLD KUMMER, JR. · DON WILCOX

Amazing Stories, November 1939

DEATH OVER CHICAGO By... ROBERT MOORE WILLIAMS
Fantastic ADVENTURES
JANUARY 20c
SEE BACK COVER
The ROBOT PERIL
By DON WILCOX
THE TIME MERCHANT By F. A. KUMMER, Jr.
6 COMPLETE STORIES 8 BIG FEATURES

Fantastic Adventures, January 1940

Air Adventures, February 1940

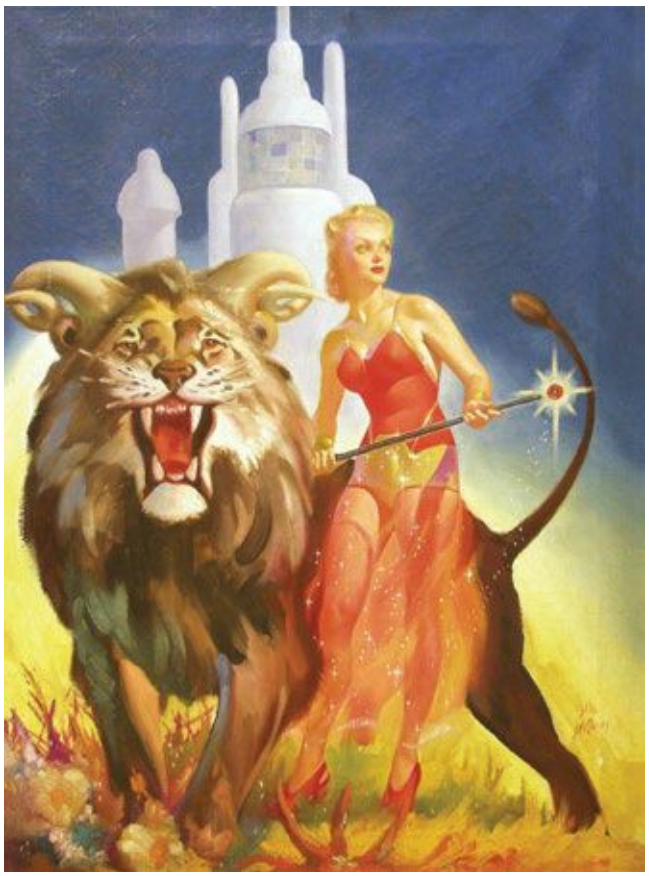


Amazing Stories, March 1940

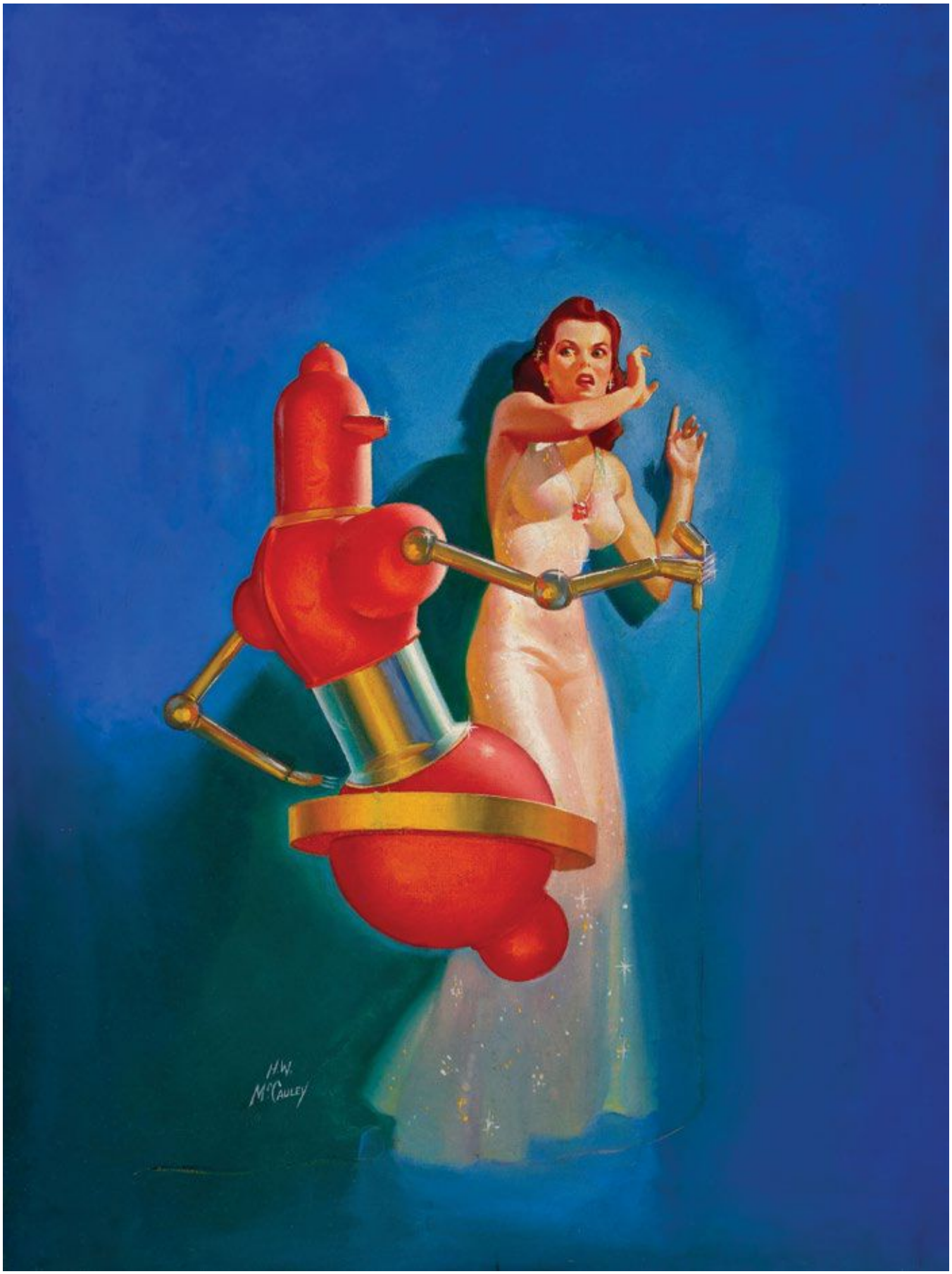
Fantastic Adventures, August 1940

FIGHTING DAREDEVILS OF TODAY'S WAR
AIR WAR
10
FIRST ISSUE
DROME OF THE DEVIL
By HAROLD F. CRUICKSHANK
A THRILLING PUBLICATION
CAPTAIN DANGER
A Complete Novel of Rip-Roaring Air War Action Featuring the Whirlwind Ace of Aces
By LIEUT. SCOTT MORGAN

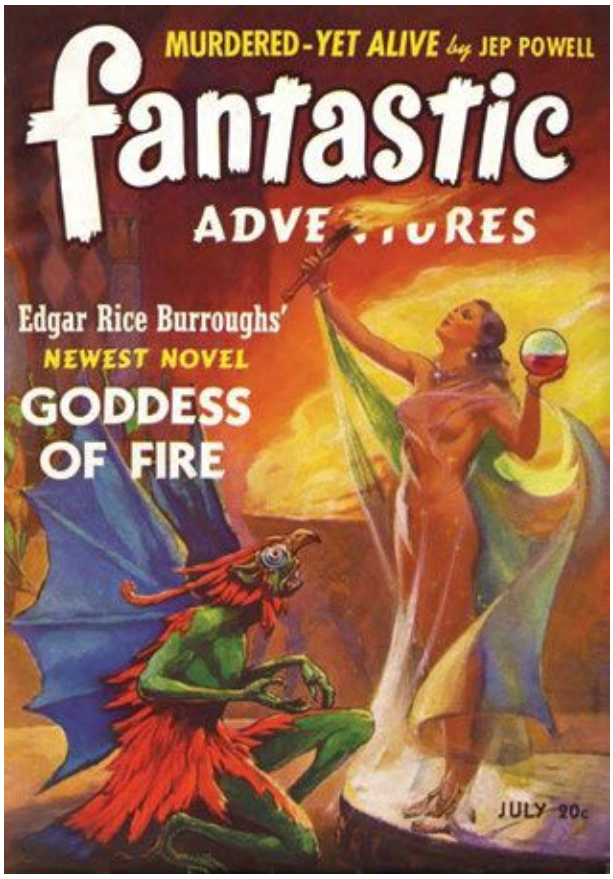
Air War, Fall 1940



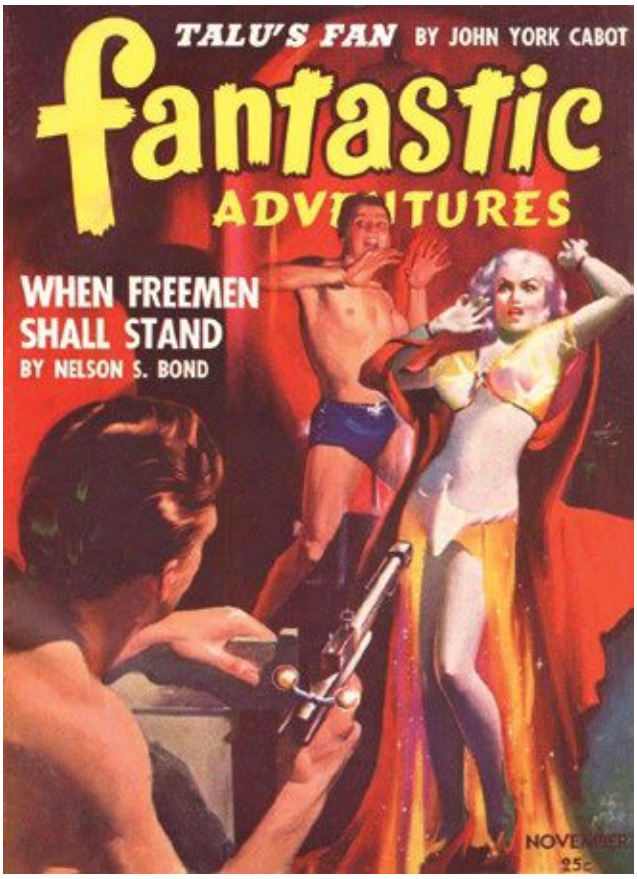
Cover illustration for *Fantastic Adventures*, September 1942. Oil on canvas, 30" x 21"
Photo courtesy of Heritage Auctions, HA.com



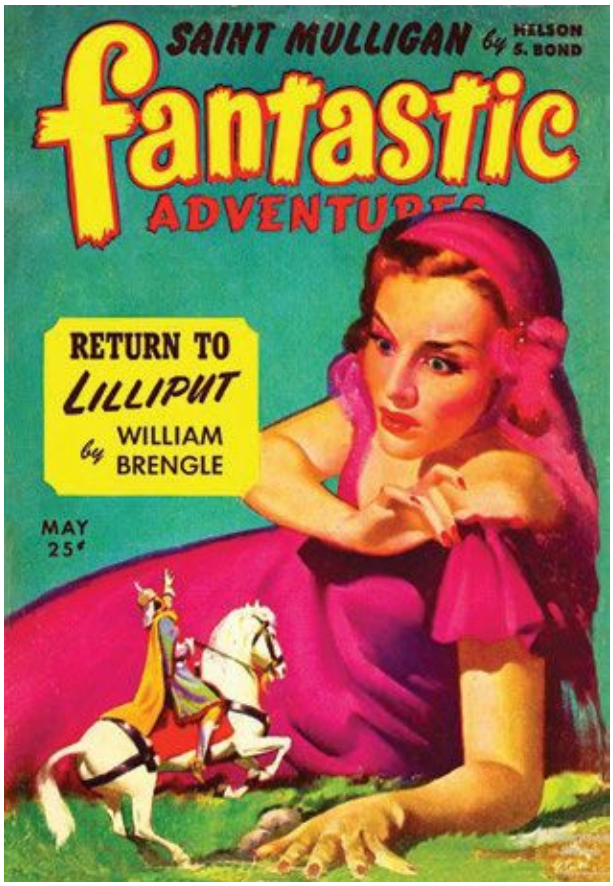
Cover illustration for *Fantastic Adventures*, January 1941. Oil on canvas, 24" x 18". Photo courtesy of Heritage Auctions, HA.com



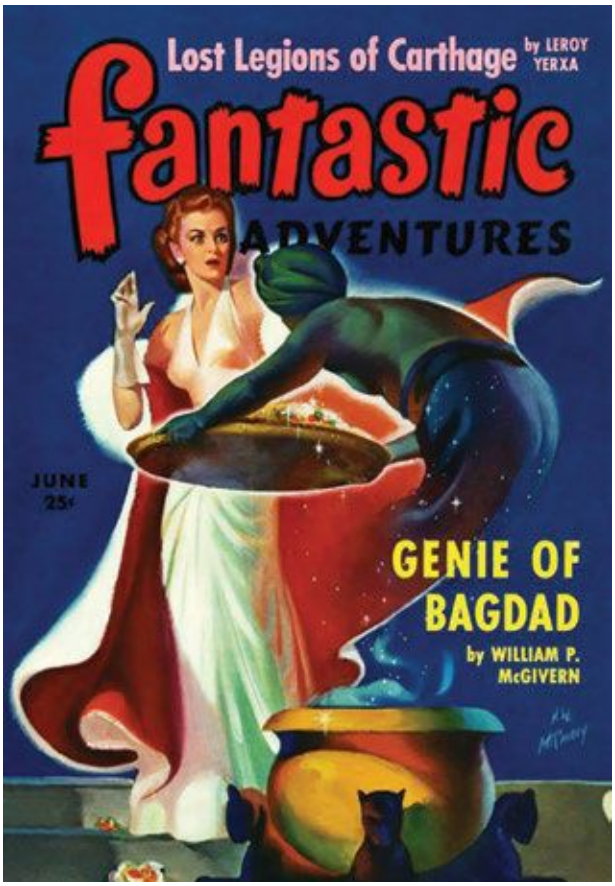
Fantastic Adventures, July 1941



Fantastic Adventures, November 1942

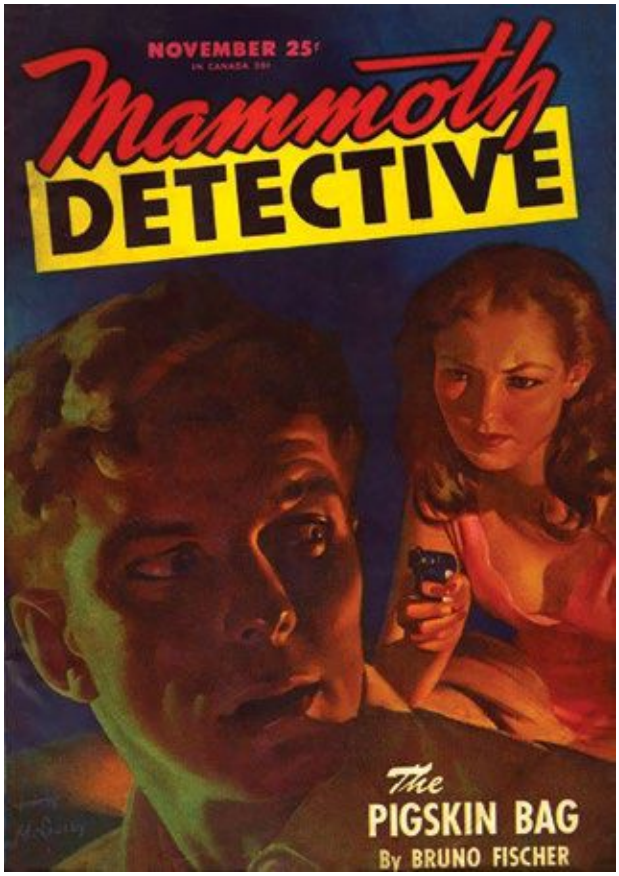


Fantastic Adventures, May 1943

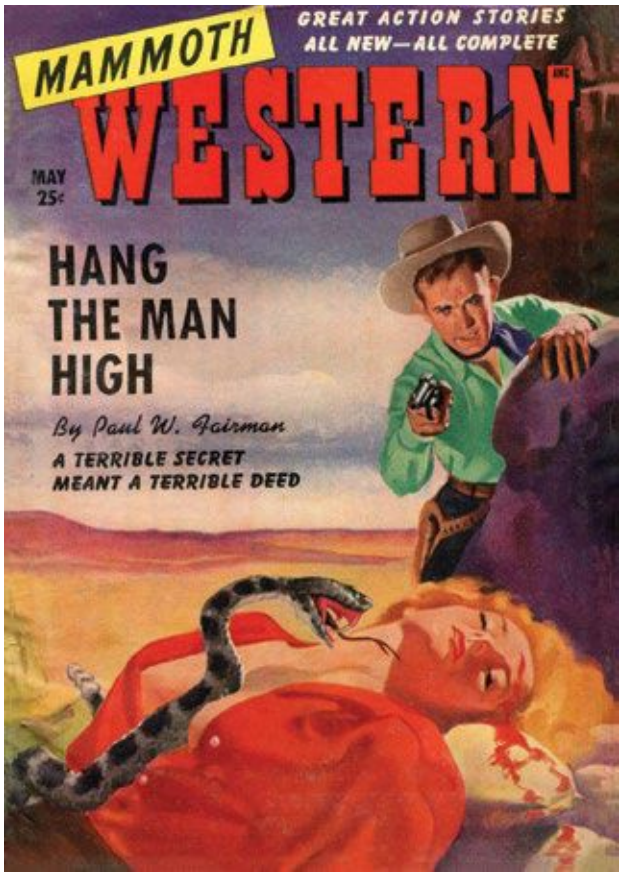


Fantastic Adventures, June 1943

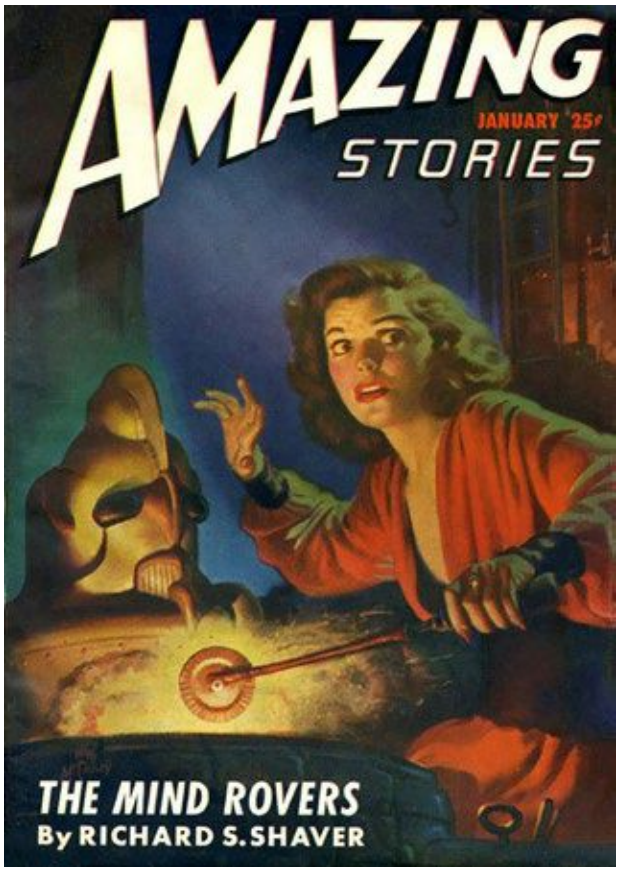
Cover illustration for *Amazing Stories*, August 1942. Oil on canvas, 30" x 21.25". Photo courtesy of Heritage Auctions, HA.com



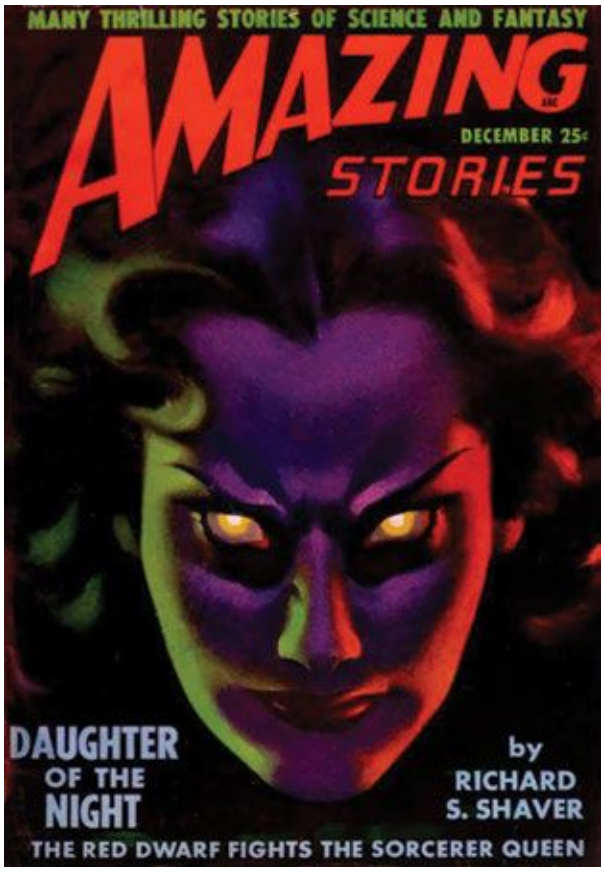
Mammoth Detective, November 1946



Mammoth Western, May 1946



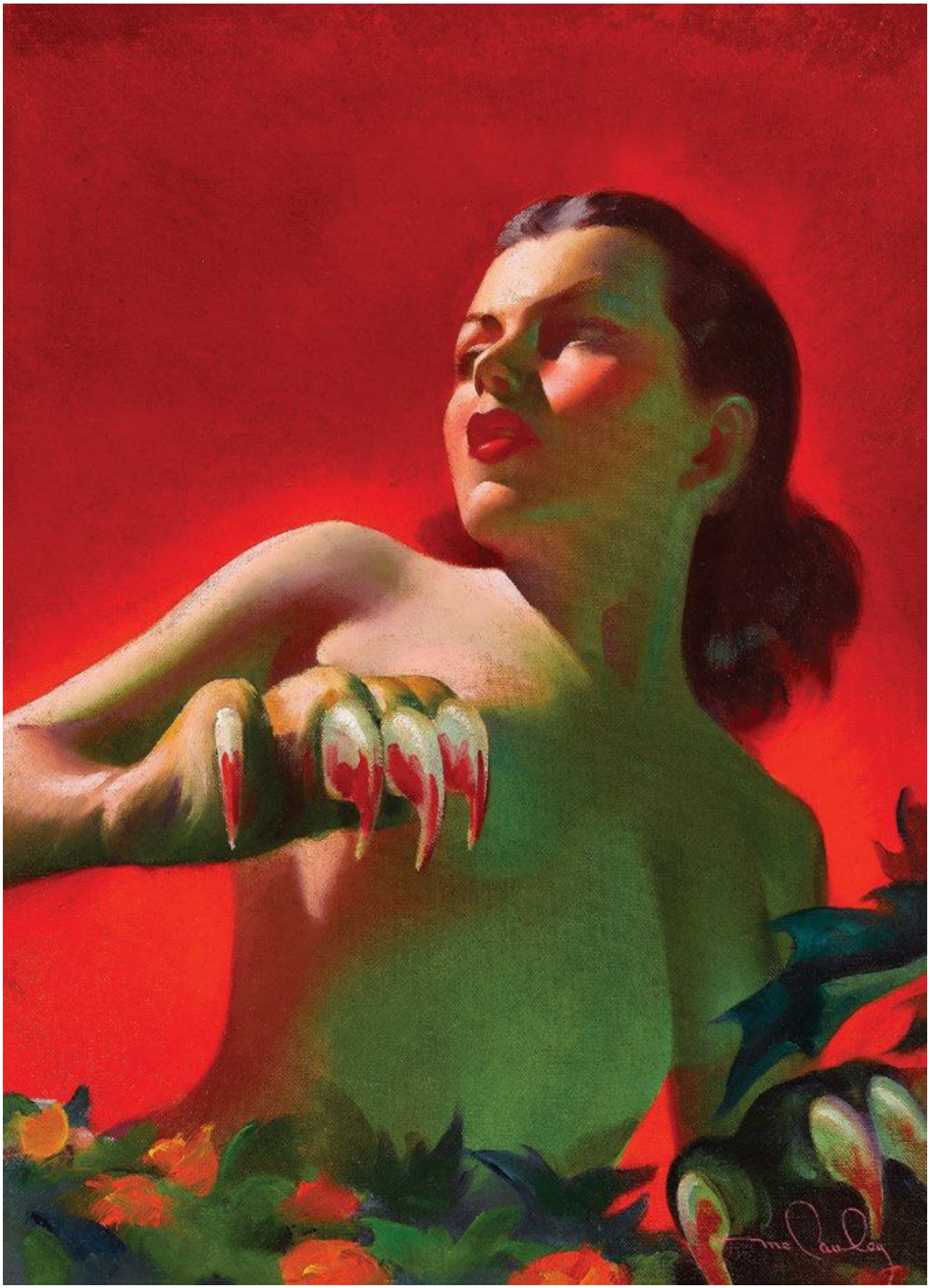
Amazing Stories, January 1947



Amazing Stories, December 1948

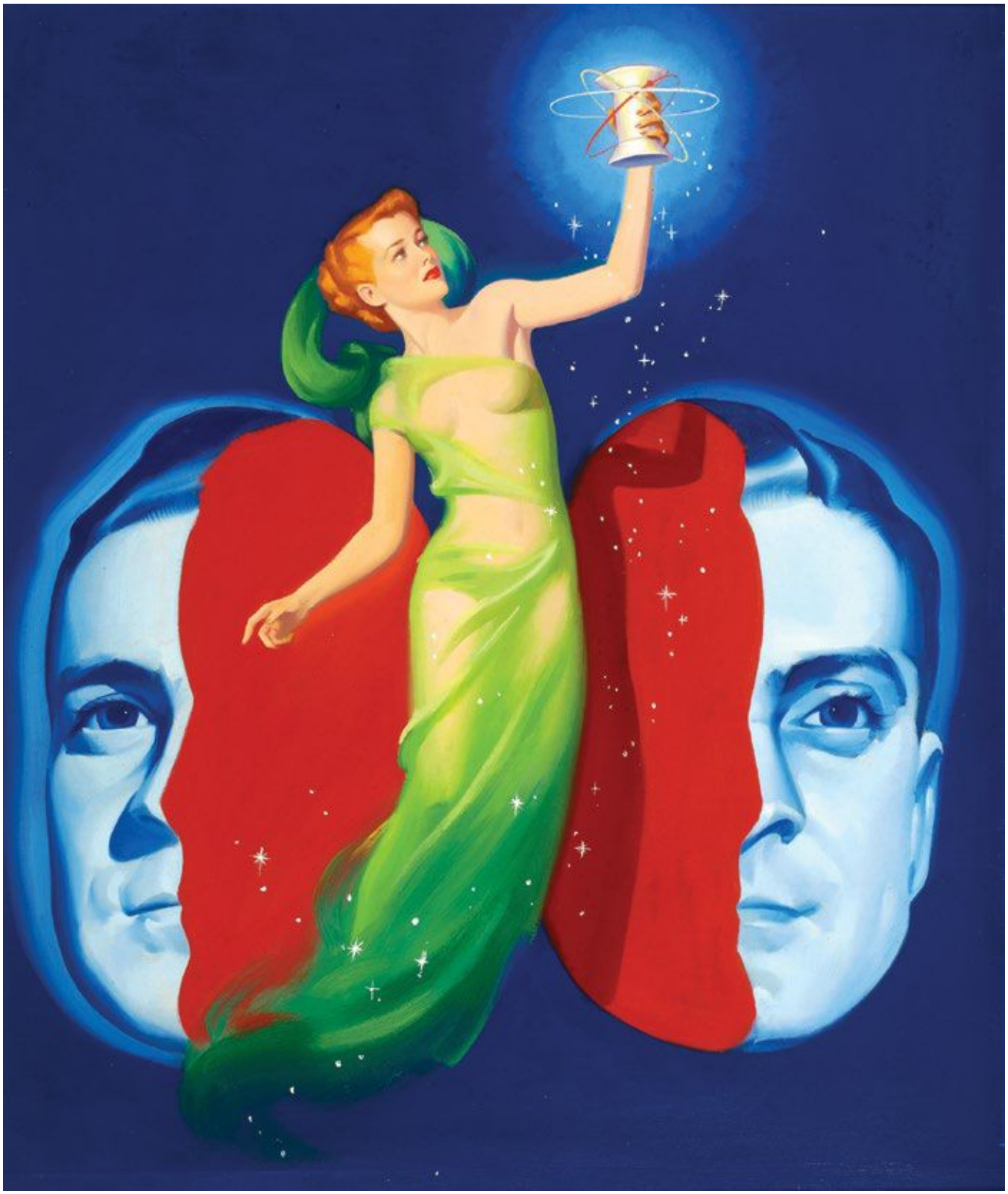
Cover illustration for *Amazing Stories*, May 1943. Gouache on board, 23.75" x 18". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Other Worlds Science Stories*, June/July 1951. Oil on canvas



Cover illustration for *Amazing Stories*, October 1949. Oil on canvas, 24" x 18". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Imagination*, December 1950. Oil on canvas, 28" x 18". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Imagination*, July 1952. Oil on canvas, 21" x 17.25". Photo courtesy of Heritage Auctions, HA.com

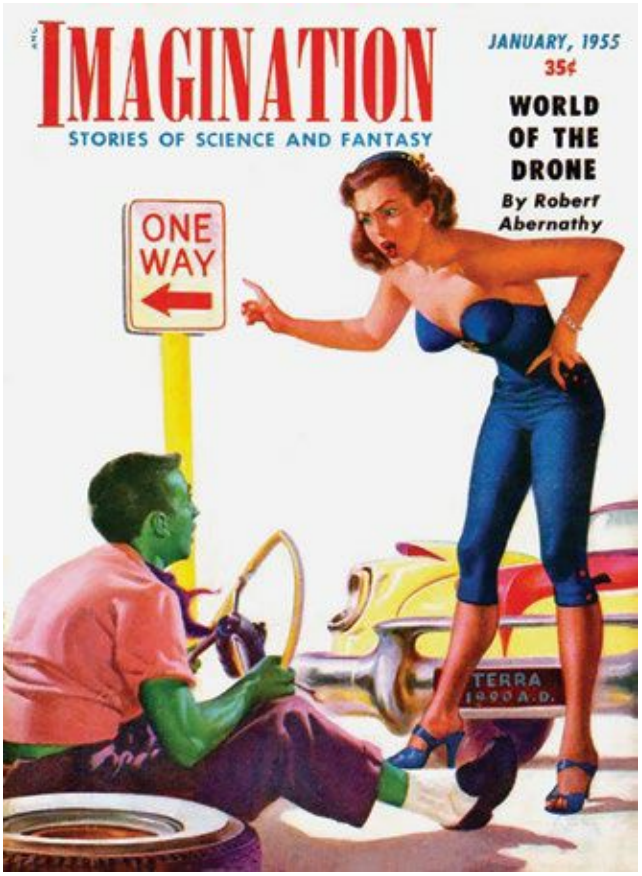
Cover illustration for *Imagination*, January 1953. Oil on board, 16" x 13". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Imagination*, January 1953. Oil on board, 19" x 15.5". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Imagination*, February 1954. Oil on board, 19" x 17". Photo courtesy of Heritage Auctions, HA.com

Imagination, May 1954

Imagination, December 1954

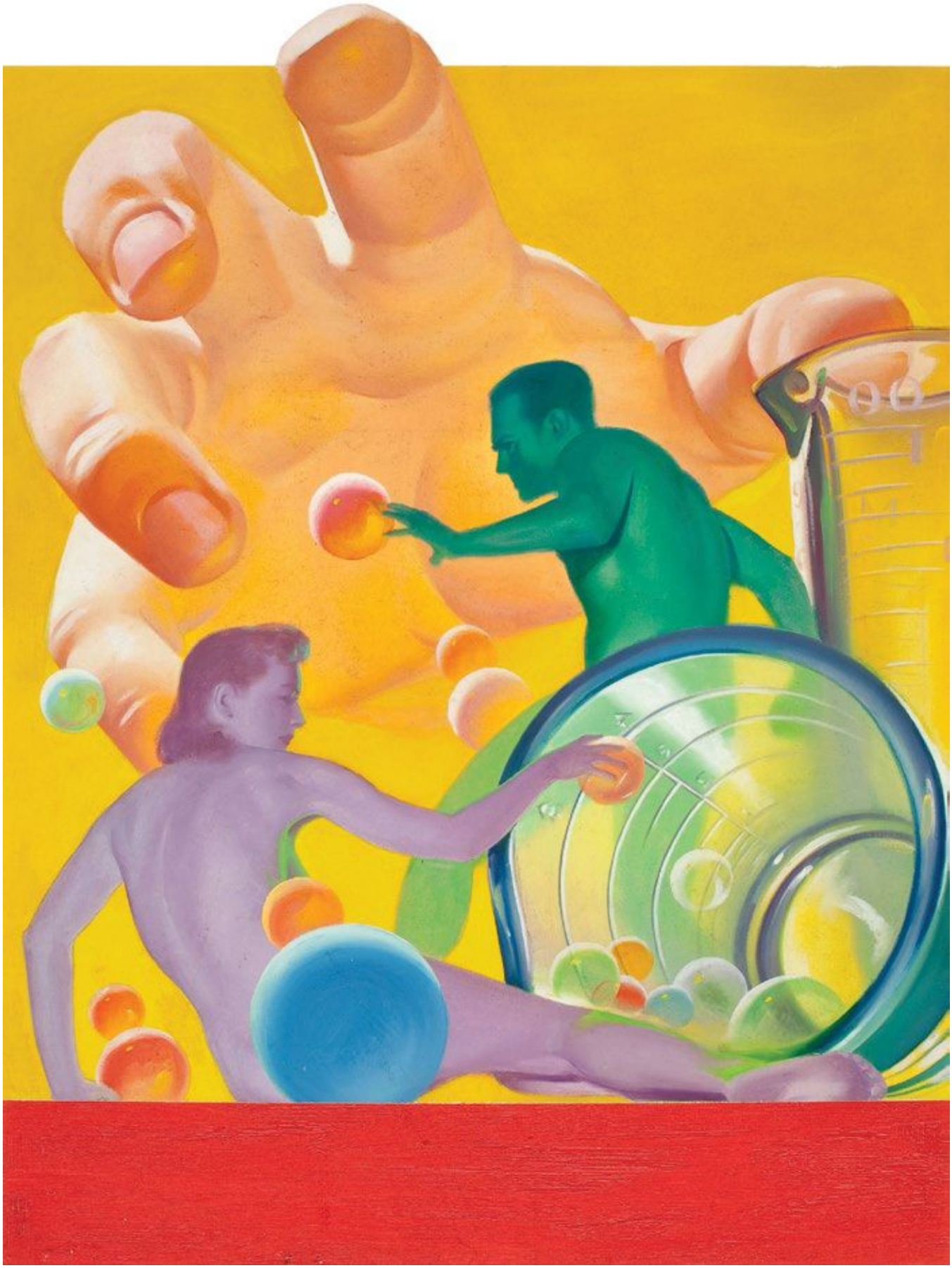


Imagination, January 1955

Imagination, March 1955

Cover illustration for *Imaginative Tales*, March 1955. Oil on canvas, 30" x 22". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Imaginative Tales*, July 1954. Oil on canvas, 30" x 22"



Magazine cover illustration. Oil on canvas, 21.5" x 16.5". Photo courtesy of Heritage Auctions, HA.com

Book cover illustration for *Empire of the Atom*, 1956. Gouache on board, 21.5" x 17.5". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Imaginative Tales*, July 1955. Oil on canvas, 30" x 22". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Other Worlds Science Stories*, March 1951. Oil on canvas, 15.5" x 10.5". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Scribner's*, 1924. Oil on canvas, 37.25" x 29.5". Photo courtesy of Heritage Auctions, HA.com

Jes Schlaikjer, circa 1940s

JES SCHLAIKJER

(1897-1982)

***by* David Saunders**

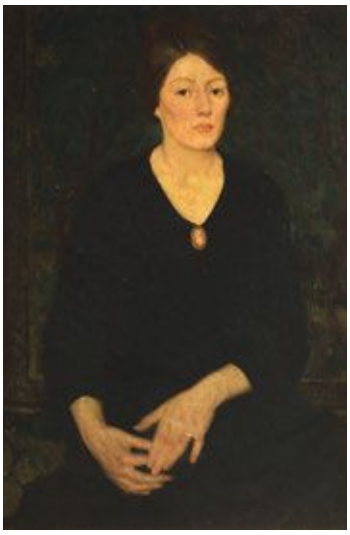
SPLAT! That's the only signature on 58 covers of *Black Mask*, the legendary pulp magazine that published the groundbreaking hardboiled fiction of Dashiell Hammett, Erle Stanley Gardner, and Raymond Chandler. As with everything else in the Roaring '20s, American art, fiction, and publishing struggled to regain a balanced footing in the post-war decade. These covers of *Black Mask* provided readers with their first glimpses of iconic anti-heroes Sam Spade, Race Williams, and Philip Marlowe, who fought fast-paced battles—if not for justice, at least for dignity—in the brusque and gritty world of the lost generation: prohibition, speakeasies, corrupt politicians, and gang lords. After making his mark on such an important genre of American fiction, this mysterious artist deserves to be known by more than a SPLAT!

Clara Ryser Schlaikjer and Erich Hansen Schlaikjer

Jes Wilhelm Schlaikjer (pronounced "Shlike-year") was born at sea on September 22, 1897. His father, Erich Hansen Schlaikjer, was born in 1861 on a family-owned farm in Sonder-Hofstrup, Denmark, a few kilometers south of the port city of Aabenraa. The Schlaikjers had lived on their Danish farm for over 400 years until hardships and political upheaval from a Prussian invasion forced his father to leave. His mother, Clara Ryser, was born in 1875 in Switzerland. His parents married in Germany on November 23, 1896. The following year they left Europe and traveled to America on the world's largest steamship, the *Kaiser Wilhelm der Grosse.* The ship made the crossing in record time, and as it approached New York harbor, Jes Schlaikjer was born. At first his parents named him "Wilhelm Parker Schlaikjer," after the ship's name "Wilhelm" and the American captain of Pilot Boat #3, William Parker, but when the newborn was formally registered with a birth certificate, he was named after his grandfather, Jes Schlaikjer.

The family moved to a farm in Bernstadt, Kentucky, and then after two years they moved to a farm in Newtown, Ohio. In 1909, they finally settled on a homestead farm near the Rosebud Indian Reservation in the Badlands of South Dakota, four miles north of Carter in Tripp County, where the parents raised five sons, Jes Wilhelm Schlaikjer (b.1897), Arthur Lorenz Schlaikjer (b.1900), Oscar Asmus Schlaikjer (b.1901), Hugo Christian Schlaikjer (b.1904), and Erich Maren Schlaikjer (b.1905).

Jes attended Red Hill School in Progressive Township. He had a natural talent for drawing and was a popular cartoonist at school. In 1910, at the age of 13, he had a cartoon published in *The Carter News*, the local newspaper of Carter, South Dakota.



***The Pink Cameo*, 1926**

In June of 1916, Jes graduated from Winner High School in Winner, South Dakota. After graduation he entered the workforce as a telegrapher for the Chicago, Burlington & Quincey railroad, otherwise known as the CB&Q railroad.

During the Great War, Schlaikjer tried to enlist in the Navy, but was rejected when he failed to pass the physical examination. One day later, on April 26, 1917, he enlisted in the Army. On November 12, 1917, he was sent overseas to serve as a telegrapher in the Signal Corps of the Army 1st Division in France. By the end of the war he had become the Chief Receiving Operator at the Lafayette Radio Station in Paris, which was the main continental link between America and the Allied forces. Private First Class Jes Schlaikjer was honorably discharged after armistice on November 11, 1918, but instead of shipping out, he remained in France to study at the Ecole des Beaux Arts in Lyon.

In July of 1919, he completed his art course and returned to America on the steam ship *Imperator*. He went home to live with his parents and younger brothers on their South Dakota farm. He returned to his pre-war job as a telegrapher for the CB&Q railroad, but after one year he left home to seek his fortune as an artist.

All five of the Schlaikjer brothers grew up to become smart, independent-minded men, who pursued their various goals in life with enthusiasm and determination. Eventually each brother went on to a distinguished career. Arthur became a prosperous farmer, rancher, developer, and businessman. Oscar graduated from Harvard (Class of '26) and Harvard Law School (Class of '28) and became a prominent Boston lawyer. Hugo graduated from Harvard (Class of '27) and became a telegraphic engineer at the Edison Electric Company of NY. Erich graduated from Harvard (Class of '28) and became a renowned paleontologist at Brooklyn College.

After spending one year in South Dakota, Jes Schlaikjer left home and moved to Illinois to enroll at the Art Institute of Chicago. He studied with Elmer Forsberg (1883-1950), a Finnish artist who painted American landscapes in a colorful style that synthesized natural appearances with formalist concerns and expressive design. Forsberg's former students included Dean Cornwell (1892-1960), and Grant Wood (1891-1942). While studying in Chicago Schlaikjer met Harvey Dunn (1884-1952), who was also born in South Dakota, but had studied with the legendary Howard Pyle (1853-1911). Dunn introduced Schlaikjer to N. C. Wyeth (1882-1945) and Gayle Porter Hoskins (1887-1962), who were also former pupils of Howard Pyle, who famously inspired his students to express their most profound passions in their art. Years later Schlaikjer cited this circle of artists as his most important influences.

Jes Schlaikjer was tall, stout, and strong, with an air of confidence about him. According to the artist's grandson, Paul Biegel, "He and a friend were sitting at the bar and some other rowdy guys walked in and were cussing up a storm with lots of profanity, until Jes turned around and looked at them and said, 'There will be no more talk like that here in this bar!' and that silenced those guys. Just because of his grand stature and his commanding presence, they didn't sound off anymore, whatsoever! He was a tough guy and he really did not like impropriety. He was very gentlemanly."

While studying at the Art Institute of Chicago, he met another art student, Gladys de Groot. She was born on June 1, 1900 in Salt Lake City, Utah. After two years of courtship, Gladys and Jes traveled from Chicago to Salt Lake City to be married in her family home on September 14, 1922. After a honeymoon in Utah, they returned to Chicago to complete their art training. While living in Chicago he worked as a cartoonist for the *Chicago Herald-Examiner*.

In June of 1923, Jes Schlaikjer received Honorable Mention from the George Alexander McKinlock Memorial Scholarship at the Art Institute of Chicago. At that time he and his wife completed their art courses in Chicago and moved to New York City, where they lived at 3201 Oxford Avenue in the Bronx. Their first child, Jes Erich Schlaikjer, was born on April 22, 1924.

In 1924, Schlaikjer studied at the Art Students League of New York with Robert Henri (1865-1929), an influential teacher, who also taught George Bellows (1882-1925), Edward Hopper (1882-1967), Rockwell Kent (1882-1971), and John Sloan (1871-1951). Robert Henri was a powerful painter and inspiring advocate of the Ashcan School of American realism. As with Elmer Forsberg, Robert Henri also painted American scenes with an interest in a combination of realism, colorful compositions, and expressive design.

At that time illustrations by Jes Schlaikjer began to appear in *American Legion Monthly*, whose subscribers were veterans of the World War. His work was also published in *Scribner's*, *Collier's*, *The American*, *Redbook*, *Woman's Home Companion*, and *Cosmopolitan* magazine. In 1925, he illustrated the novel

The Sleeper of the Moonlit Range by Edison Marshall for the Cosmopolitan Book Corporation of NYC. These story illustrations often feature solemn men and women in oppressive interiors, which are similar to the magazine illustrations and the mature work of Edward Hopper. At that time both artists worked for *Scribner's*, as well as for the pulp magazine *Adventure*.

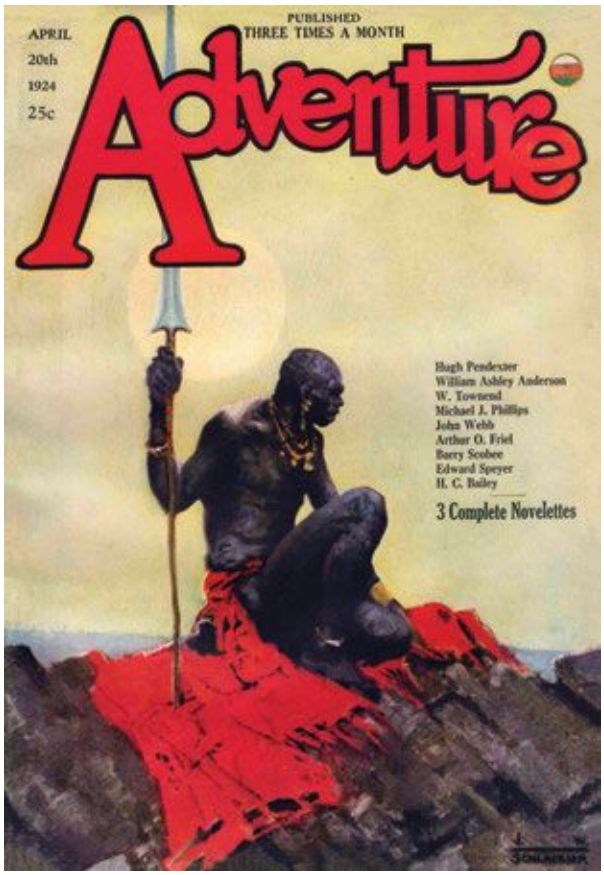
Jes and Gladys Schlaikjer's second child, Helen Jean Schlaikjer, was born on November 1, 1925. At that point the family of four left the Bronx and moved to a larger apartment in Manhattan at 139 East 66th Street.

The 1926 Annual Exhibition at the National Academy of Design, at 1083 Fifth Avenue, East 90th Street, included a painting by Schlaikjer, *The Pink Cameo*, a portrait of the artist's wife, which received the Hallgarten First Prize. Two years later, in the 1928 Annual Exhibition, he won the $1000 First Prize for his painting *South Dakota Evening*. Accounts of this honor in various newspapers brought the artist national recognition.

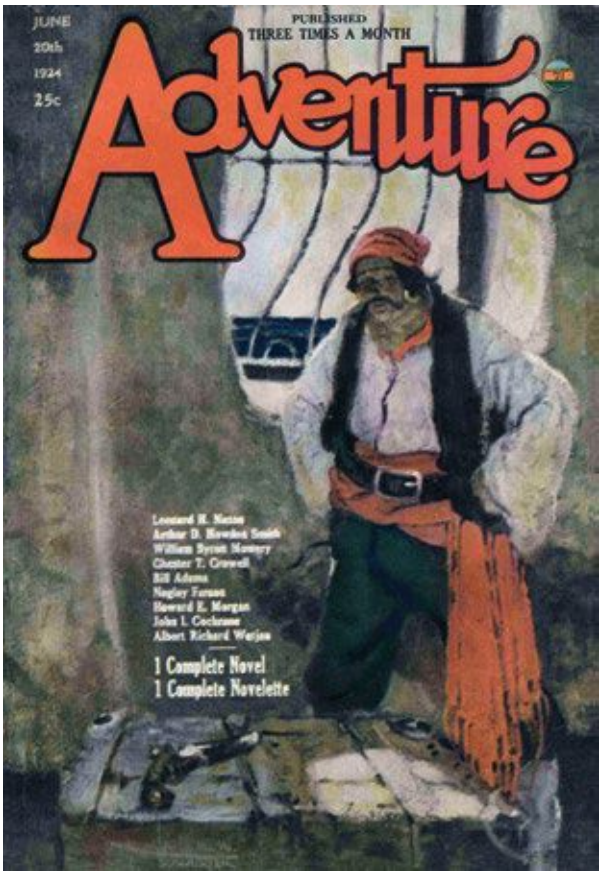
While supporting his family by illustrating slick magazines, and winning acclaim at the National Academy of Design, Schlaikjer also painted covers for pulp magazines such as *Adventure*, *Everybody's*, *Frontier Stories*, *Short Stories*, and *West*. However, his most memorable series of pulp cover paintings was for *Black Mask*, from Pro-Distributors Publishing Company, owned by Eltinge Fowler Warner, Jr. (1879-1965), at 578 Madison Avenue, East 57th Street. Schlaikjer's first cover for *Black Mask* appeared on the December 1928 issue, and after a nearly-consecutive string of 58 issues, his final cover appeared on the July 1934 issue. Most of his work for the pulps was signed with only a distinctive splat, which is actually a cleverly composed colophon of the artist's overlapping initials "J.W.S.," which from any practical viewpoint is totally illegible. This dissemblance suggests the artist intentionally disguised his work for the low-paying pulps in order to protect his growing reputation as a slick magazine illustrator, and an emerging star of American Regionalism.

***South Dakota Evening*, 1927**

Taraba Illustration Art...



Adventure, April 20, 1924



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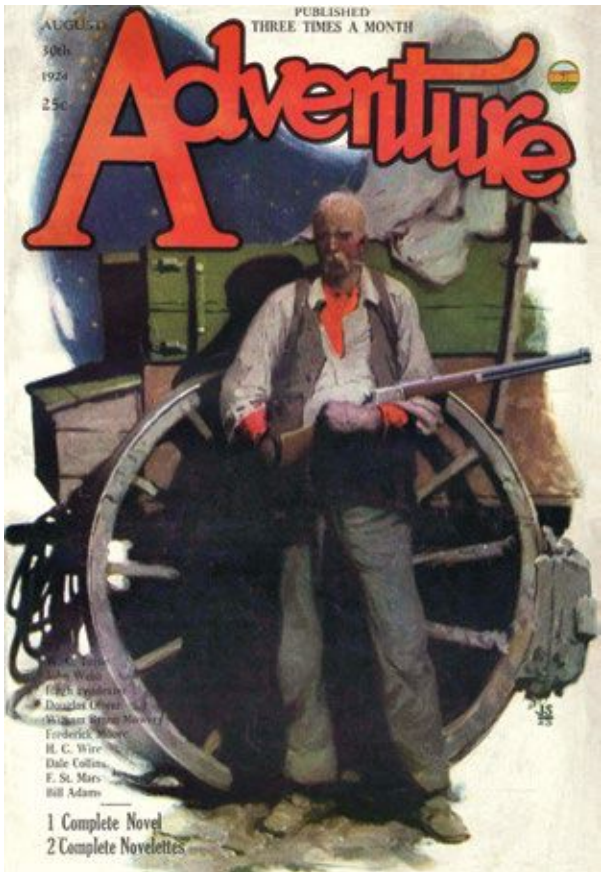
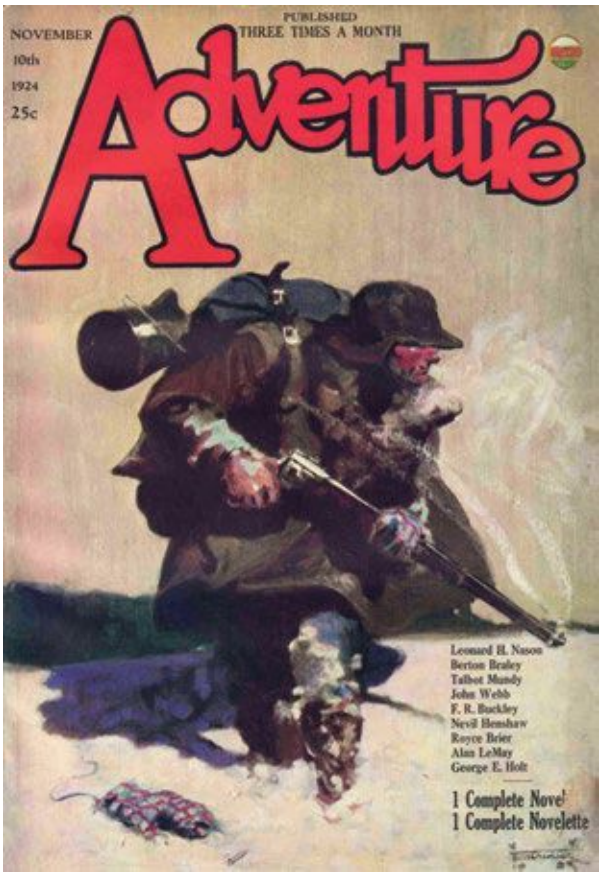
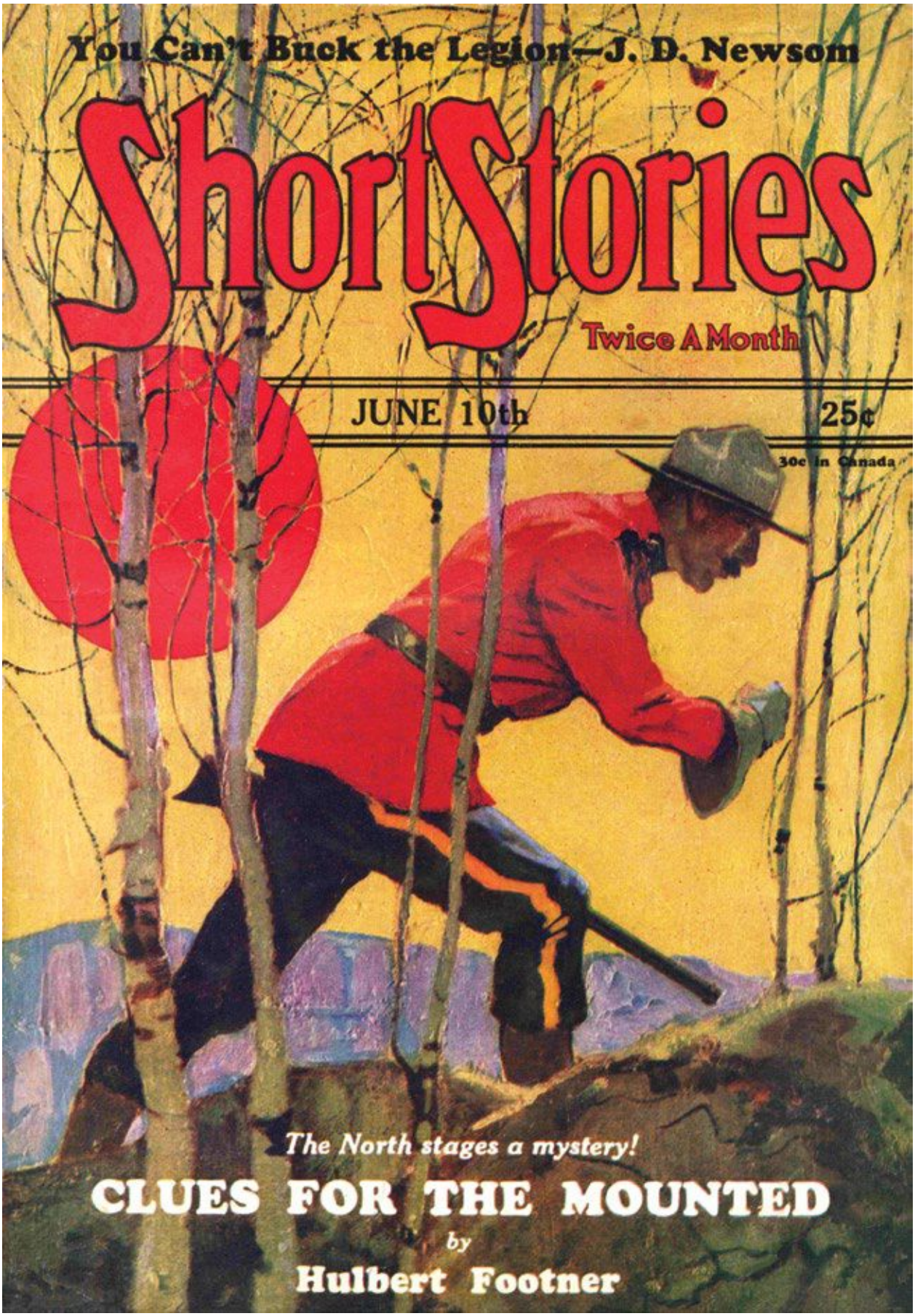


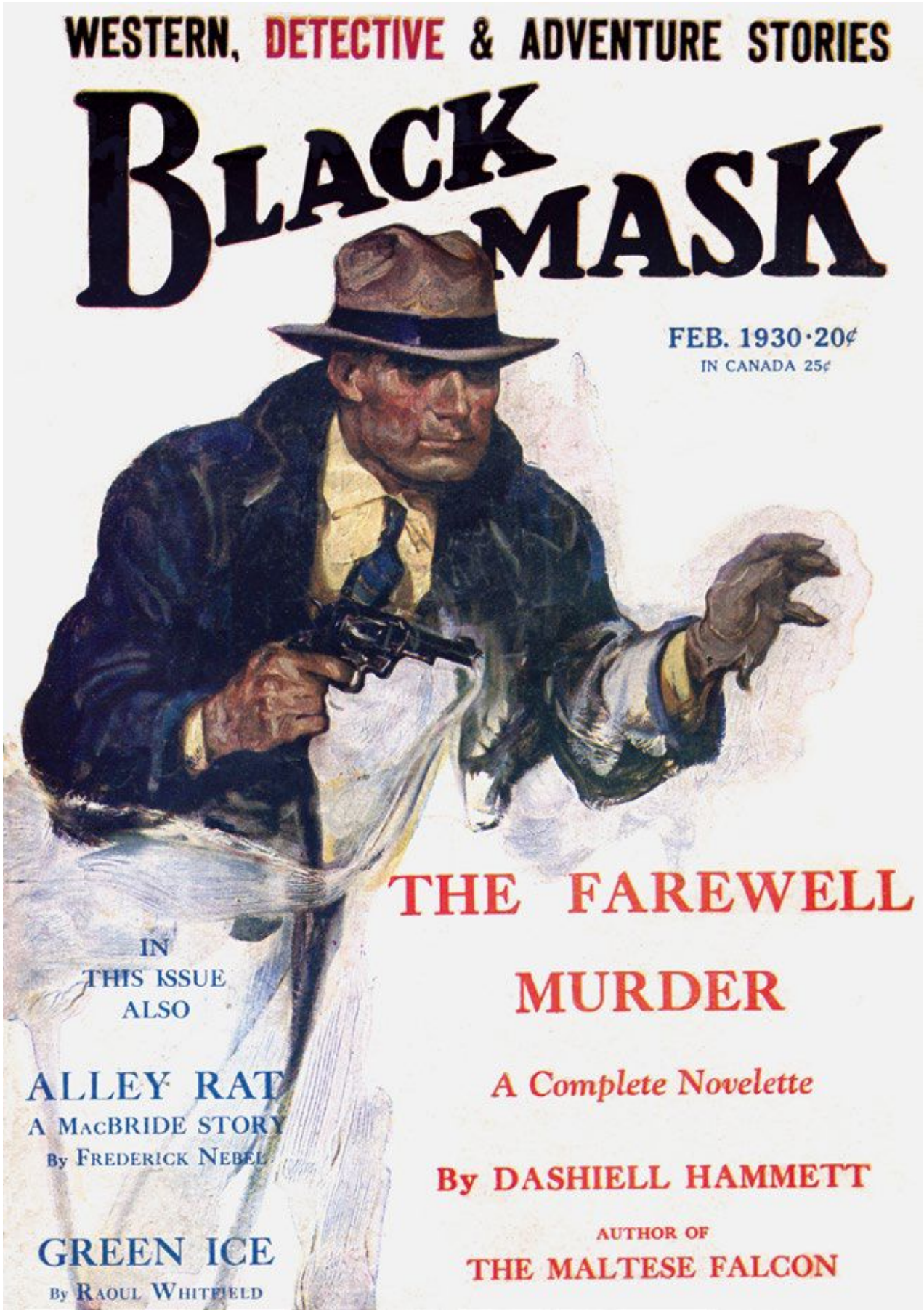
Adventure, August 30, 1924



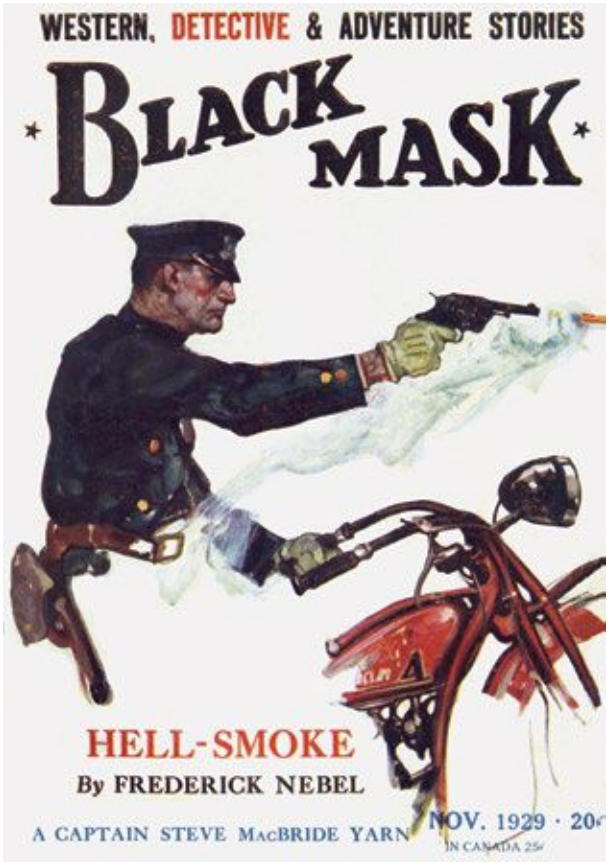
Adventure, November 10, 1924



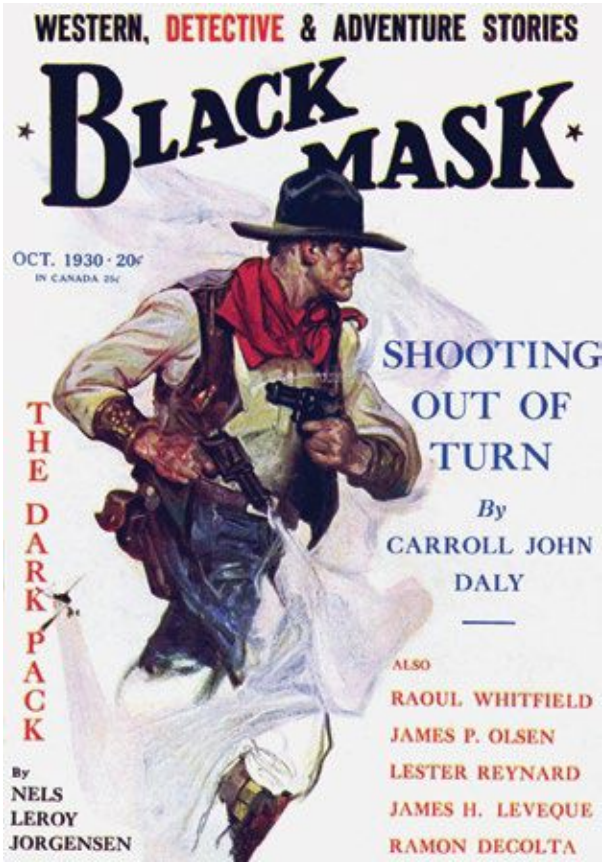
Short Stories, June 10, 1929



***Black Mask*, February 1930**

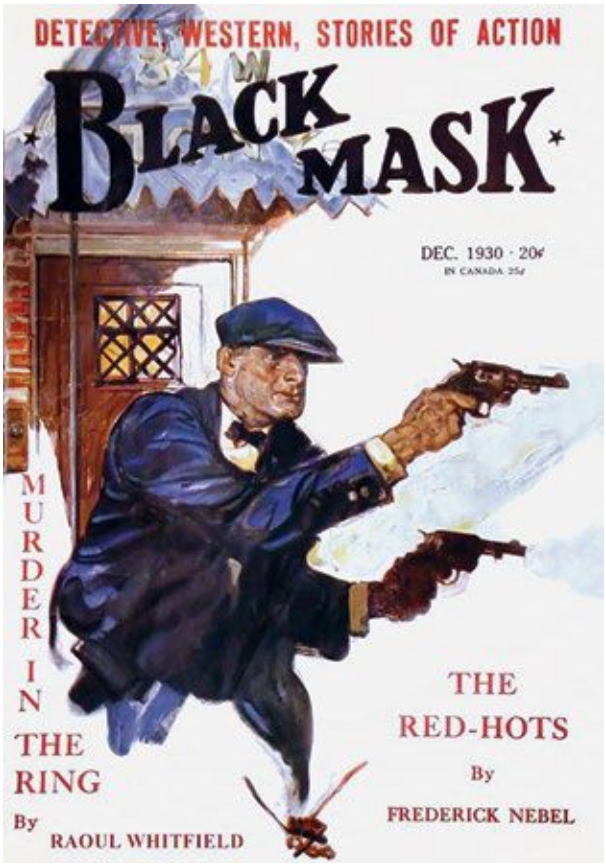


Black Mask, November 1929

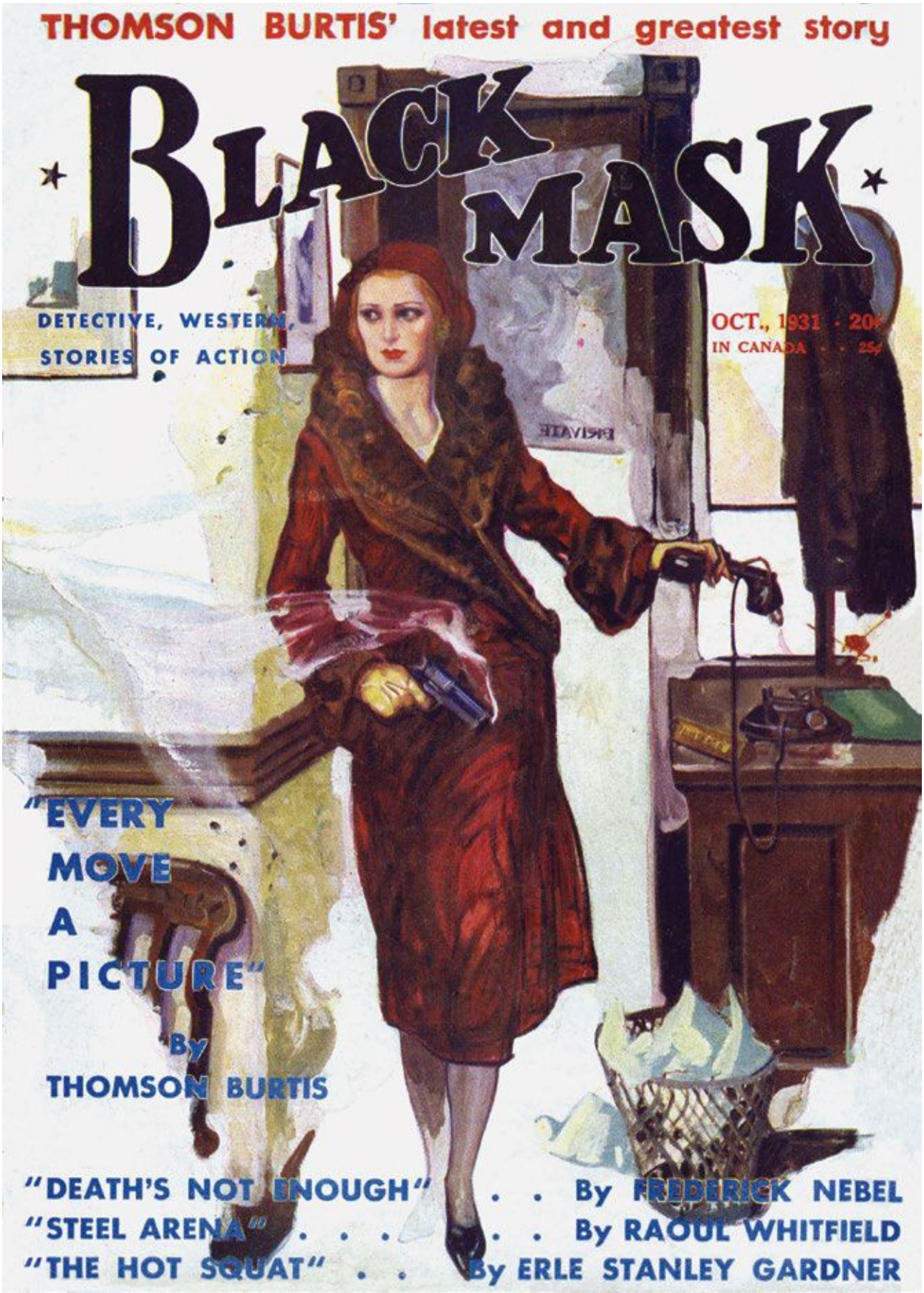


Black Mask, October 1930

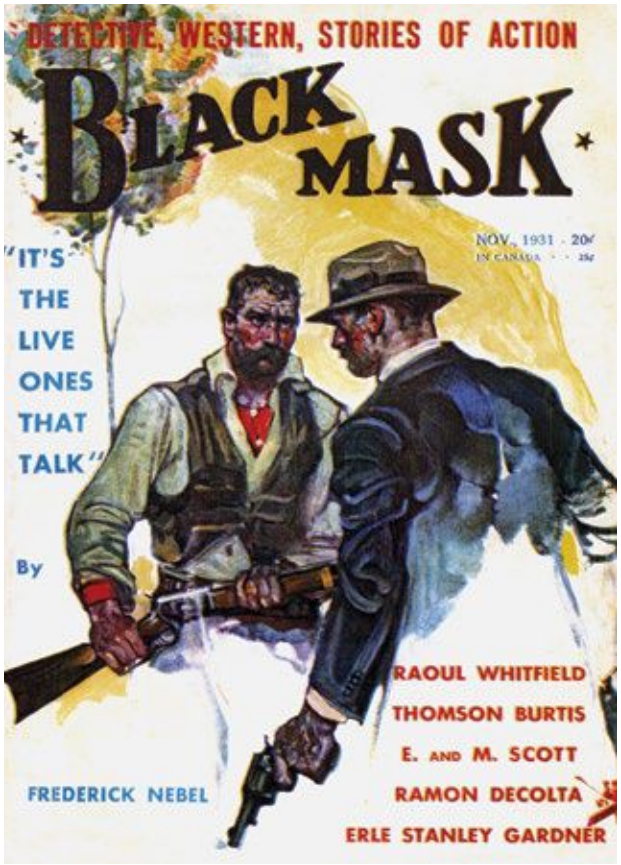
Black Mask, November 1930



Black Mask, December 1930


THOMSON BURTIS' latest and greatest story
BLACK MASK
DETECTIVE, WESTERN, STORIES OF ACTION
OCT., 1931 · 20¢
IN CANADA · · 25¢
"EVERY MOVE A PICTURE"
By THOMSON BURTIS
"DEATH'S NOT ENOUGH" . . By FREDERICK NEBEL
"STEEL ARENA" . . . . . By RAOUL WHITFIELD
"THE HOT SQUAT" . . By ERLE STANLEY GARDNER

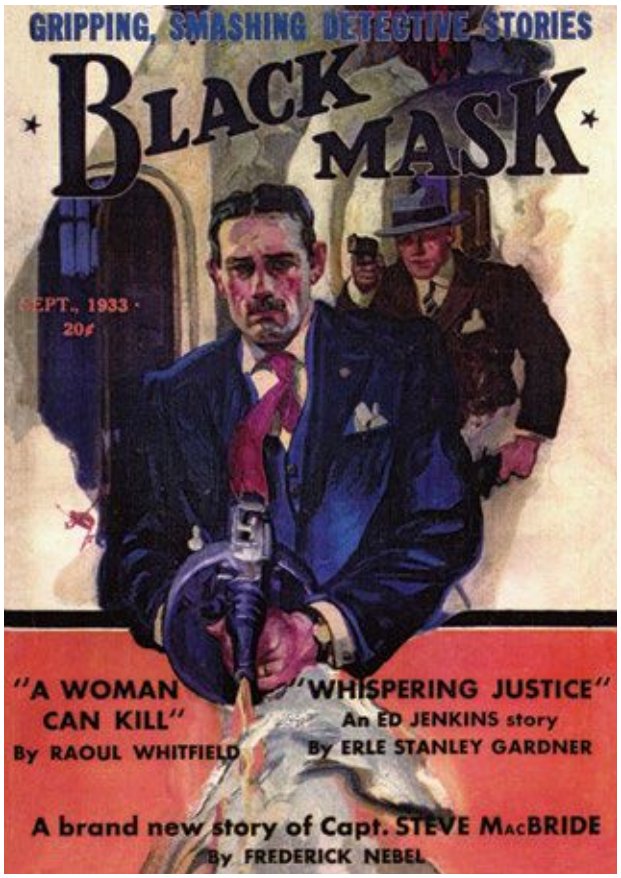
Black Mask, October 1931



Black Mask, November 1931

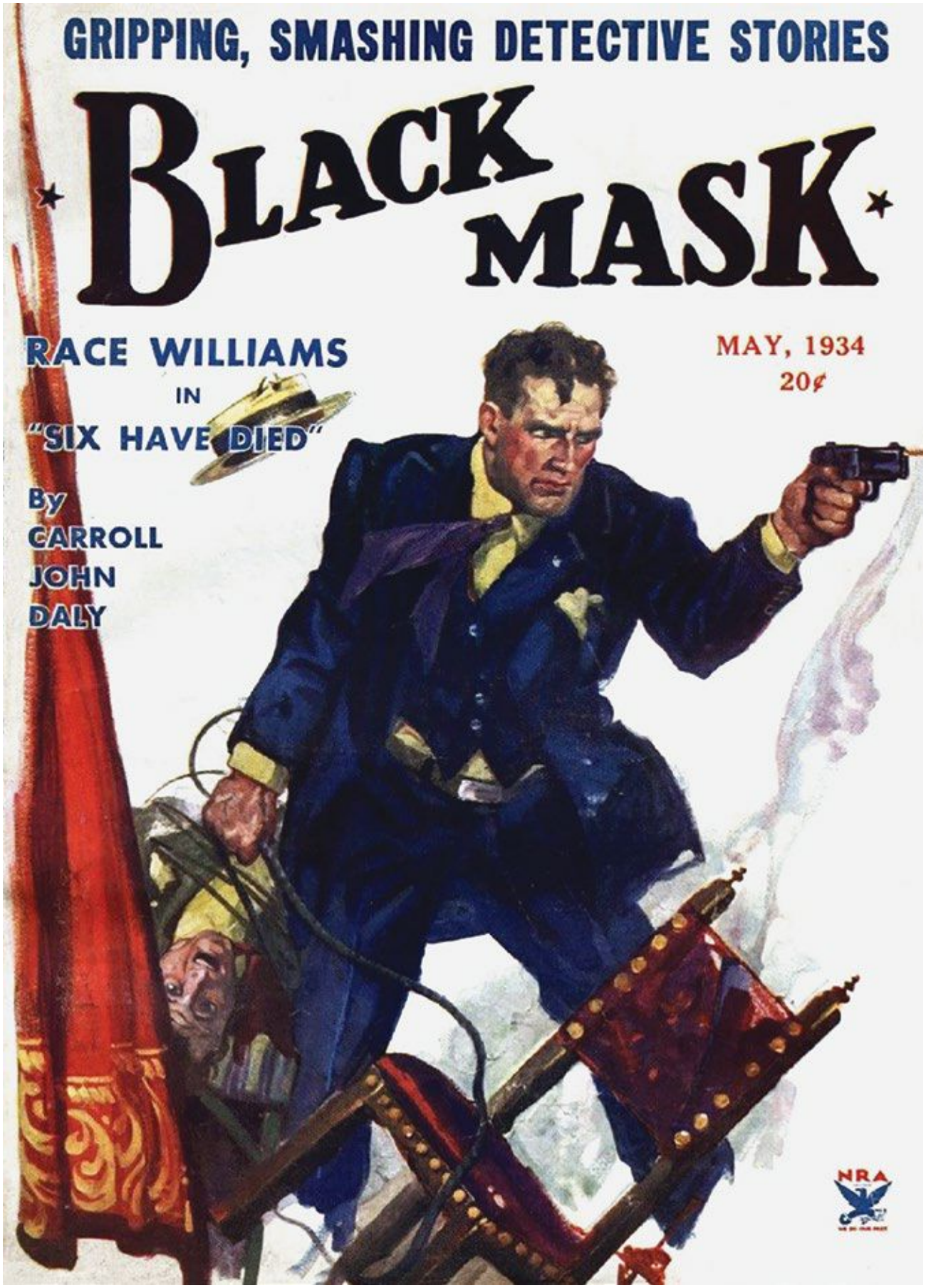
Detective Stories by NEBEL • GARDNER • ROLLINS • PAGE • LAWRENCE
BLACK MASK
JUNE - 1933
20¢
"SAVE YOUR TEARS"
A Story of "tough dick" DONAHUE
By FREDERICK NEBEL

Black Mask, June 1933

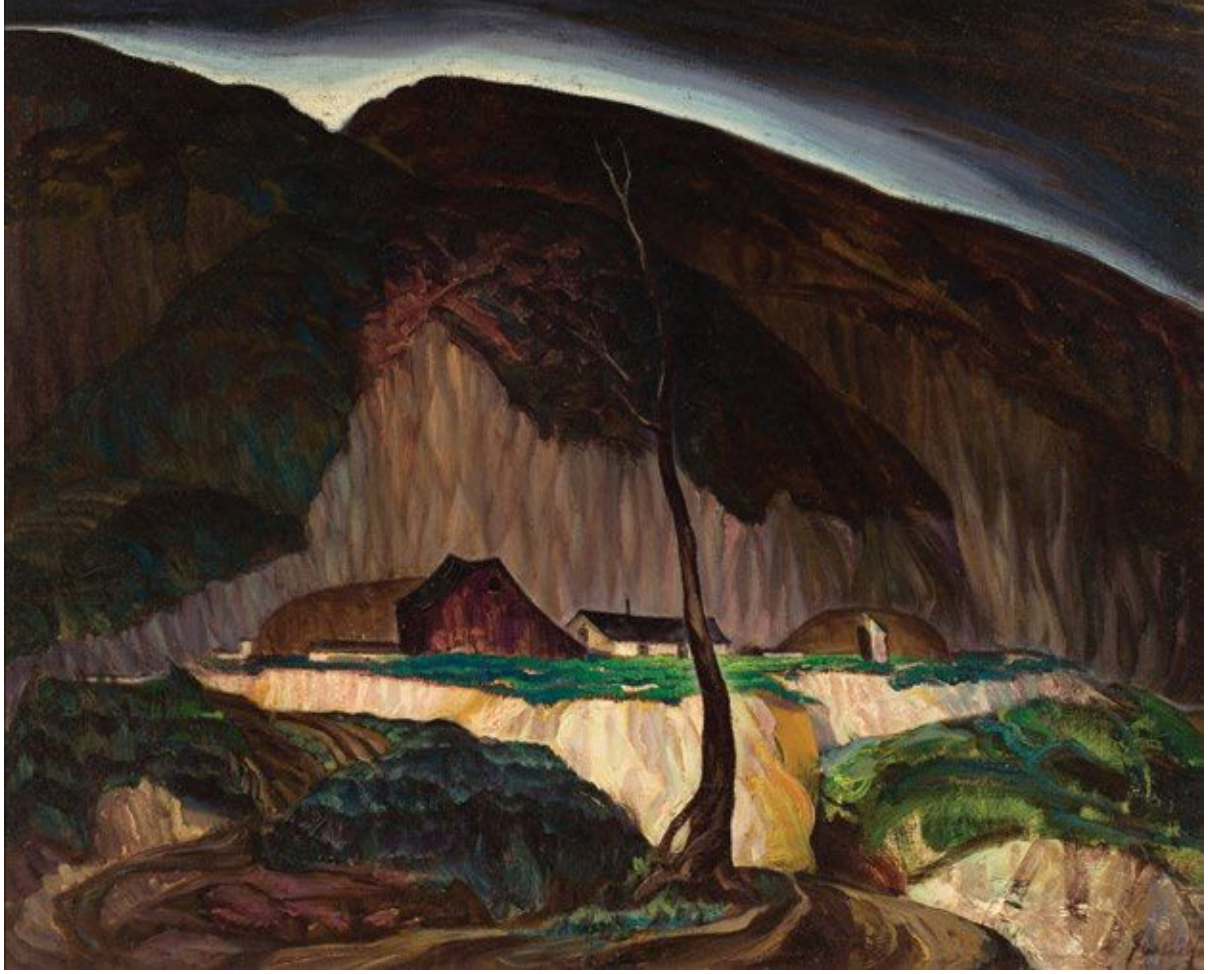


Black Mask, September 1933

Black Mask, April 1934



***Black Mask*, May 1934**



***South Dakota Farm*, 1933**

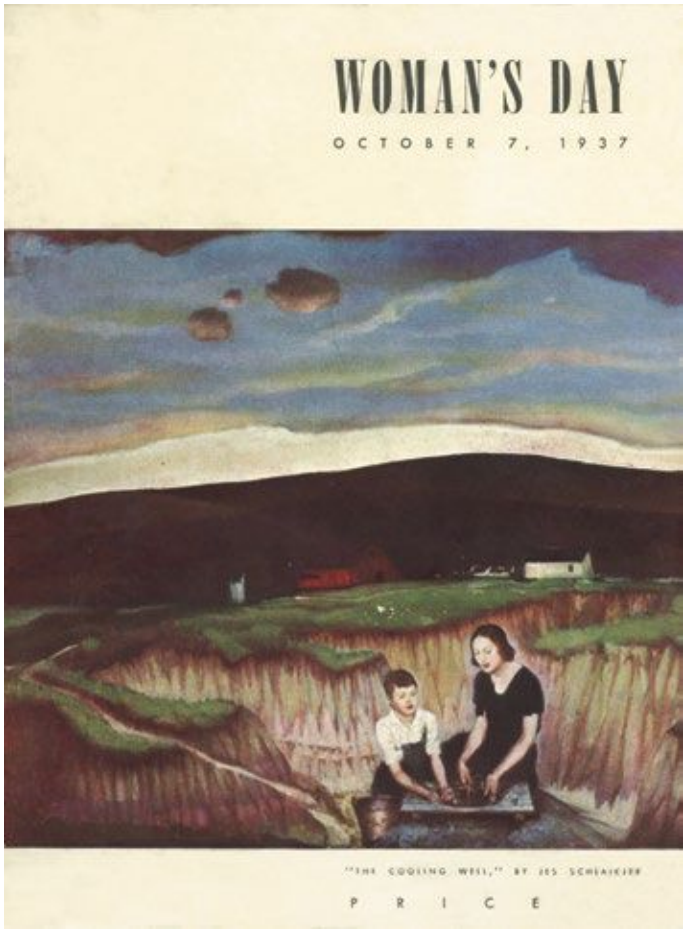
On October 23, 1930, Jes Schlaikjer leased a new art studio at 58 West 57th Street, apt. #11, which was two blocks west from the offices of *Black Mask*, as well as two blocks east from the Art Students League of NY at 215 West 57th Street. His monthly rent was $15. The building was filled with studios of notable artists, including Edgar Franklin Wittmack (1894-1956), Alexandre Archipenko (1887-1964), and Franklin Booth (1874-1948). When Schlaikjer painted at his easel, he dressed like a businessman, in three piece suit and tie. When asked about this habit the artist explained, "One hot summer day, I was painting in my studio when a man telephoned to make arrangements for a portrait. Since I was wearing a minimum of clothing for comfort, I told him I'd have to change before meeting him. He said he had to catch a train and could not wait until I got dressed, so I lost the commission. From then on I decided to dress more presentably while painting. You never know whom you're going to meet. Besides, being dressed up is good for my morale. I very seldom get a spot on my clothing. Quite the opposite. However, in the summer, when it's too hot to wear a business suit, it's also too hot to paint!"

His new studio was two blocks south of Central Park, where tourists hired picturesque horse-drawn carriages for a ride, "once around the park!" Across the street from his studio was a livery stable that groomed the horses, and also included a blacksmith shop. As a descendant of Danish farmers, Jes Schlaikjer had always appreciated handmade wrought iron tools. According to the artist, "I became friendly with the blacksmith, and I offered to pay him to let me work with him. At first I was mainly interested in getting some healthy exercise. He wouldn't accept pay, but he let me help him. I used to go over every morning early to pound away at the anvil. I made thousands of horseshoes, and they were good ones, if I say so myself. Maybe it was because I'd studied art and knew about proportion. At any rate, even the blacksmith was amazed at how quickly I caught on." The artist developed a love for ironworking and eventually began to handcraft his own armor, shields, swords, and cutlery.

In 1932, the artist's father and mother retired from the farm and moved to Rapid City, South Dakota. At that same time, Jes Schlaikjer became an art teacher and an Associate Member of the National Academy of Design. After receiving this honor, the artist began to sign his name "Schlaikjer, ANA," (Associate of the National Academy). Another traditional aspect of this honor was the National Academy's acceptance, into their permanent collection, of a self-portrait by each new Associate Member. That same year, in the school's annual show, the artist was awarded the Hallgarten Second Prize for his painting *The Little Ones*, for which his children posed. Over the years he won several prizes for paintings that presented common people in ordinary activities within a vibrant, colorful landscape. These were all painted in a style that was influenced by American Regionalists such as Elmer Forsberg, Grant Wood, John Steuart Curry (1897-1946), and Thomas Hart Benton (1889-1975). Although American Regionalist painters were generally regarded as representational realists, their paintings all incorporated modernist theories of color, dynamic composition, and expressionistic design.

Cover illustration for *Black Mask*, September 1932. Oil on canvas

Cover illustration for a pulp magazine, 1930. Oil on canvas



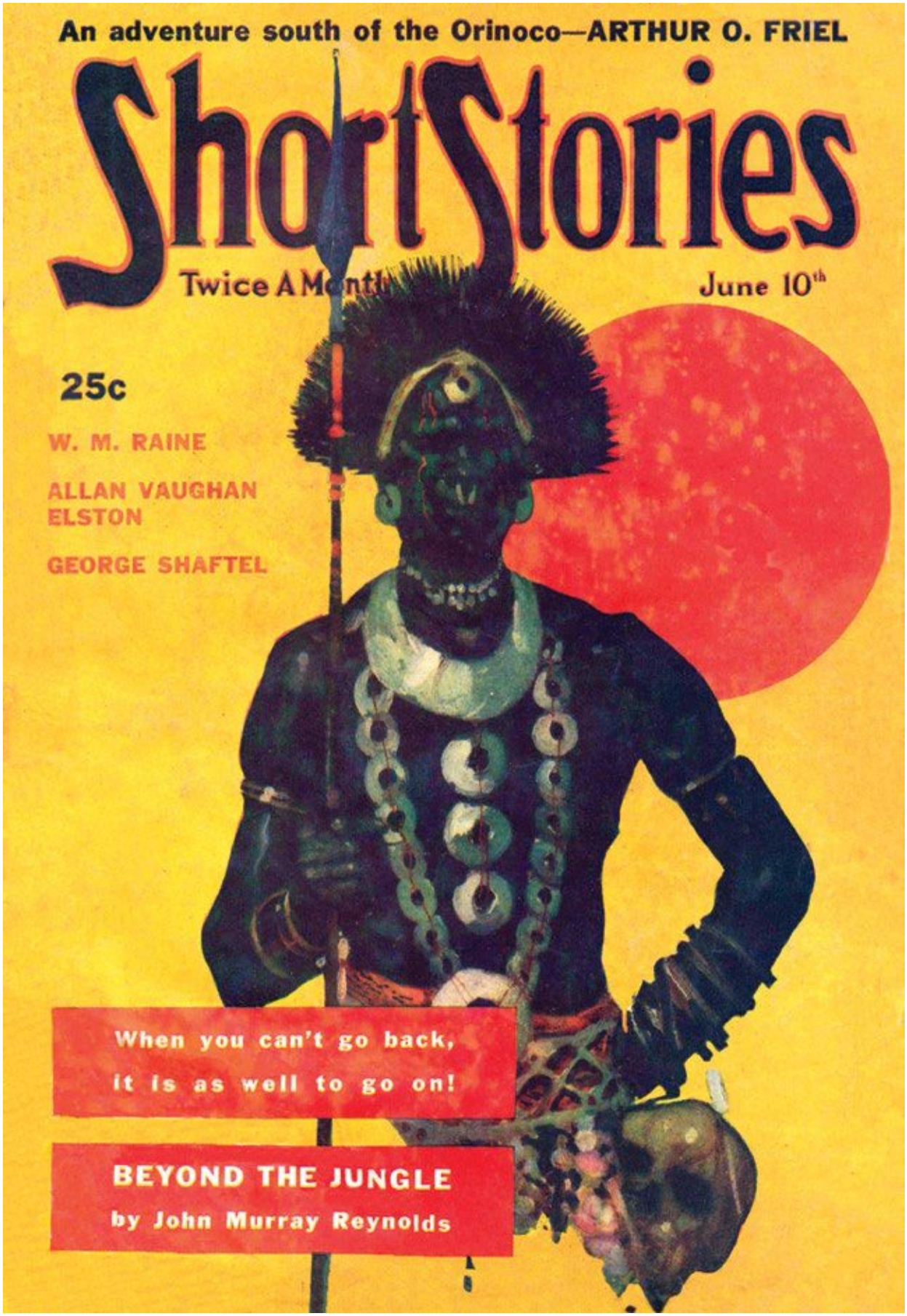
***Woman's Day*, October 7, 1937**

Schlaikjer and N.C. Wyeth (standing) judge the New Jersy Spring Art Exhibition, 1937

In May of 1933, the Mexican artist Diego Rivera (1886-1957) made headlines when his portrait of Vladimir Lenin was discovered in a controversial mural for Rockefeller Center. The artist was fired and the provocative mural was destroyed. Nationwide newspapers fanned the flames of this cultural clash of the leftist artist and his capitalist patron. In response to the scandal, Jes Schlaikjer and Dean Cornwell joined with other artists from the National Academy of Design to form the Advance American Art Commission. According to *The New York Times*, their group was "designed to function solely for the purpose of publicly coping with the foreign evils and abuses that threaten American Art." In the polarized politics of the Great Depression, this reactionary group of artists was warmly embraced by right-wing anti-communist political forces.

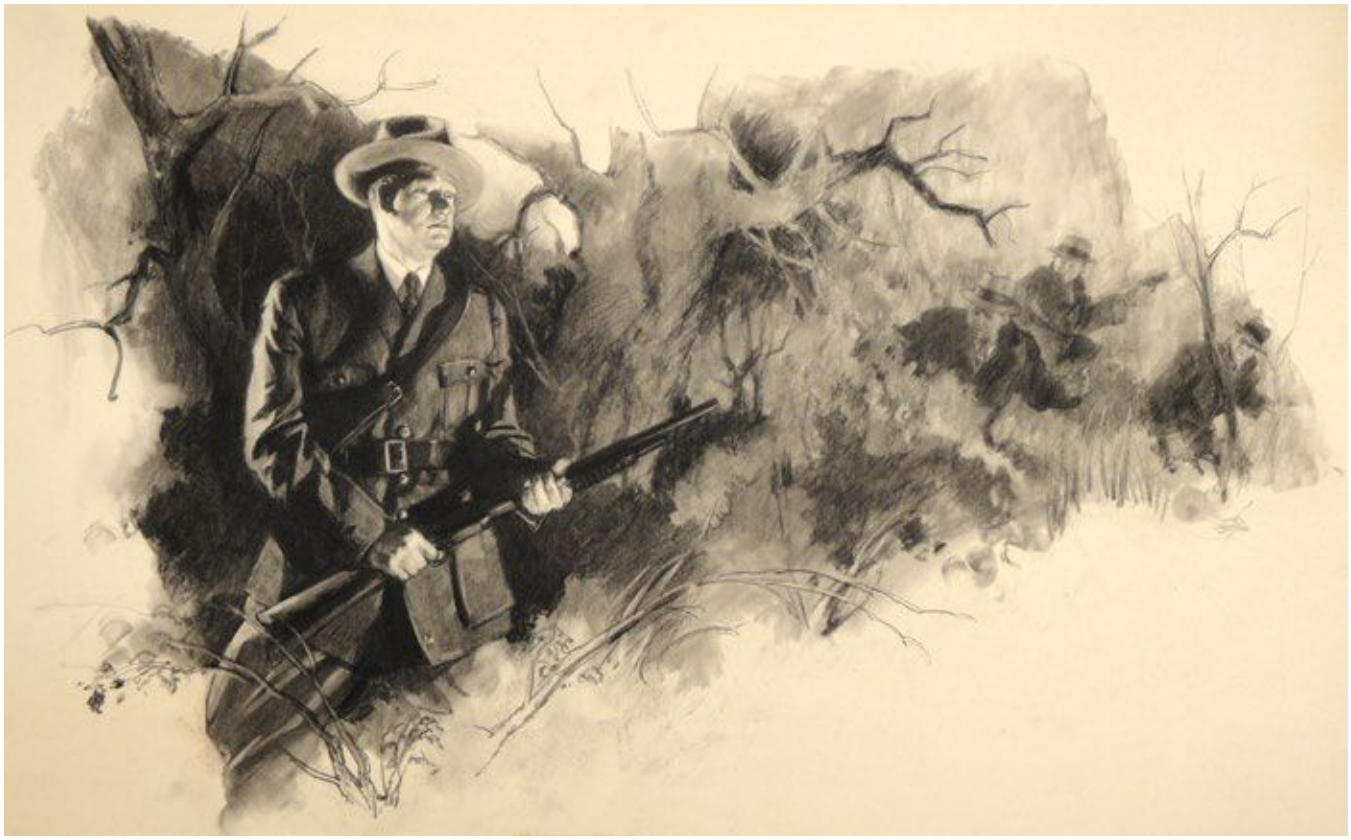
At that time in history, large numbers of Americans had joined one of two opposing camps in a dangerous class war between the rich and poor. Extremists on both sides polarized a cultural conflict, in which one side championed the modernist art of the European avant-garde, while the other side promoted the traditional realism taught in European art academies. It was natural for America, as a former European colony, to struggle to find its own identity, especially after our European role model had lost all authority ten years earlier through a self-destructive Great War. But by 1933, extreme political forces drove an arbitrary wedge between two aesthetic branches of American art, modernism and realism. Suddenly Modernism was the voice of Liberty, and Academic Art was the voice of Fascism. Repercussions from this cultural split are still felt in today's art world, which openly admits any innovative form of self-expression, while treating representational realists with indiffernce and mockery.

But during the volatile New Deal era, the artist's stance against communism brought him several prestigious acclaims. He was appointed jurist for the New Jersey Spring Art Exhibition, held at the Kresge Department Store in Newark. He became an art teacher at the Newark School of Fine and Industrial Arts. The premier issue of *Woman's Day* magazine, which was dated October 7, 1937, featured a cover illustration of Jes Schlaikjer's 1931 painting *The Cooling Well* as an example of a wholesome American Regionalist from South Dakota. The *Sunday Daily News Magazine* from March 26, 1939 featured a portrait by Schlaikjer of His Holiness Pope Pius XII. By the end of the 1940s, his career had outgrown the pulps. His last cover painting for any pulp magazine was the June 10, 1940 issue of *Short Stories*. That same year Eltinge F. Warner, Jr. negotiated the sale of his publishing company to Harry Steeger (1903-1990) of Popular Publications, after which Jes Schlaikjer never painted another cover for *Black Mask*.

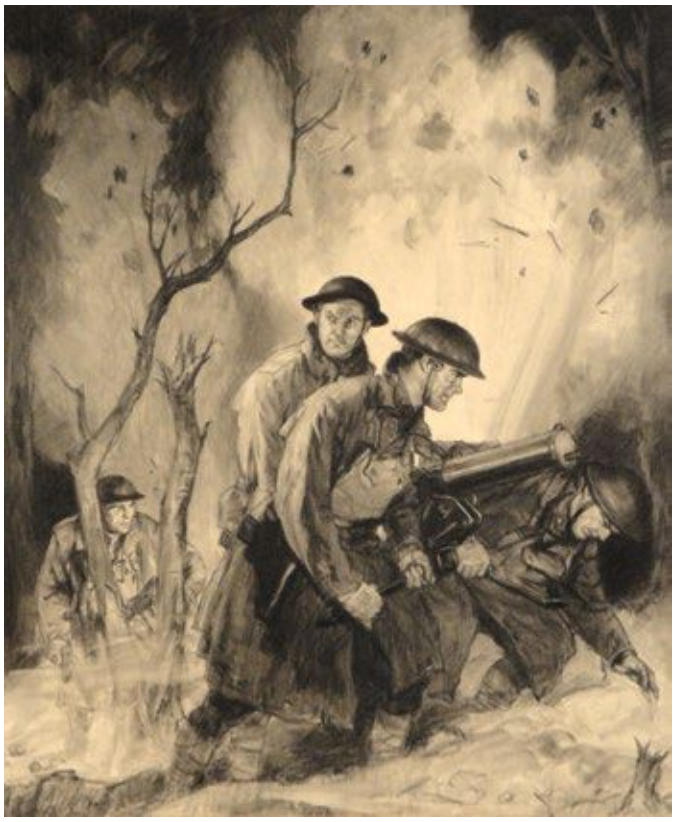


Short Stories, June 10, 1940

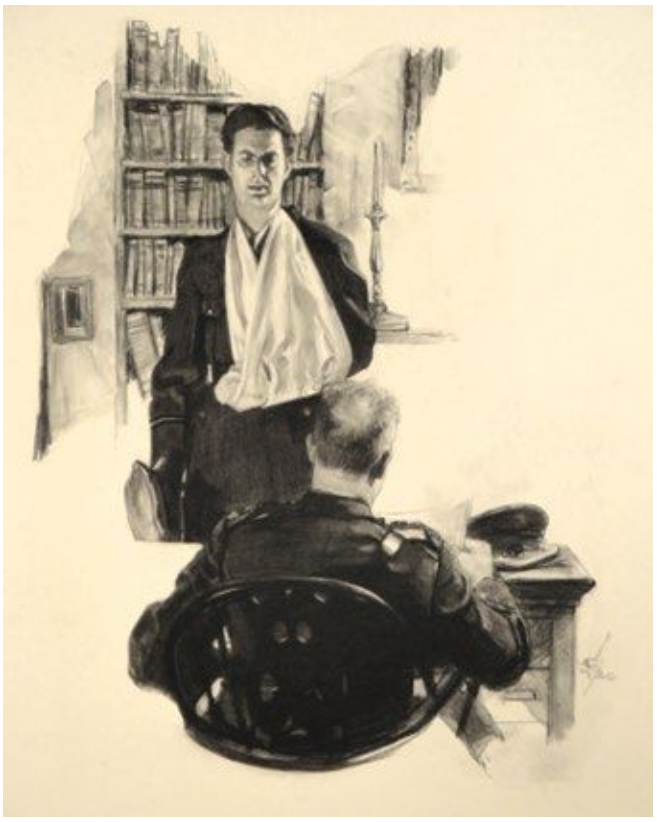
Editorial illustration for *The American Legion Magazine*, 1939



Editorial illustration for *Woman's Home Companion*, 1940



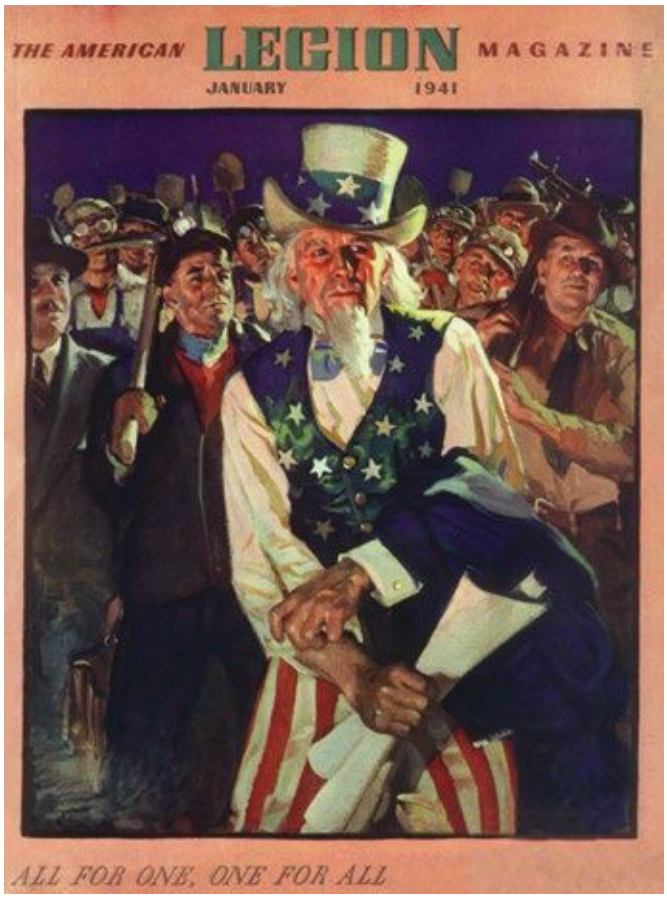
Editorial illustration for *The American Legion Magazine*, 1939



Editorial illustration for *The American Legion Magazine*, 1940

Editorial illustration for *The American Legion Magazine*, 1939

***Iron Worker*, 1941**

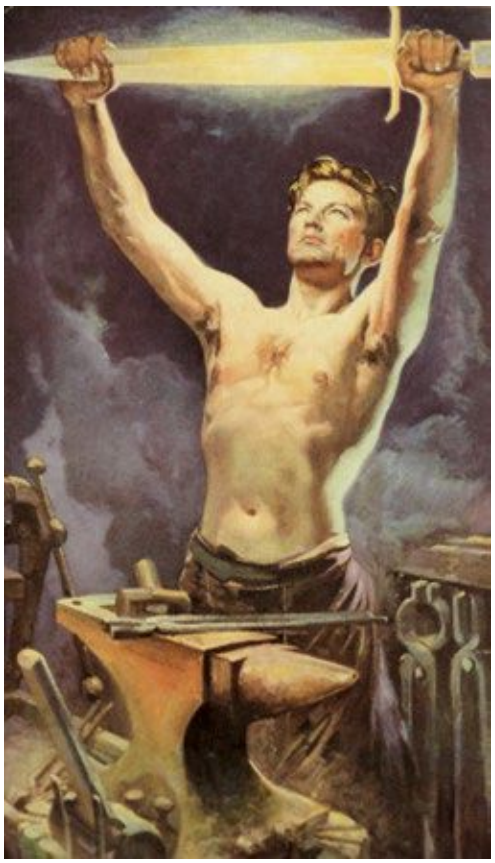


The American Legion, January 1941

The American Legion, May 1942

In 1940, the U.S. Government reinstated compulsory military draft in preparation for World War II, which triggered a major change in the life story of Jes Schlaikjer. He was a successful illustrator, popular art teacher, and nationally acclaimed American Regionalist, when the U.S. War Department suddenly offered him a full-time job to create patriotic recruitment posters. He accepted the job and moved to Washington, D.C., where he was assigned an office in the Pentagon, with full security clearance. He still kept his art studio in NYC, but he lived with Gladys and their two kids in a private home at 4526 Verplanck Place in Northwest, D.C. He requisitioned the dining room as his art studio while the family ate meals in the sun room. He also converted half of the basement into a shop for ironworking. According to the artist's grandson, "There were iron filings all over that shop! He was always filing things down. He was making armor and replicas, knives, and swords. He would etch the sides of the knives with the techniques of printers, by painting a tar-like substance whereever he didn't want the etching to occur, and then soak it in a bath of nitric acid. It was just as a hobby. Nothing he made was for sale, but through his interest in replicas of historic arms he met the local community of Civil War buffs, historians and re-enactors, who took him on visits to battlefields to search for artifacts. He was a collector of muskets and antique weaponry. So you could say he had a streak of warrior in him, but I certainly never saw him act in anything other than a calm way."

Another room in the basement was used as a ham radio station, where Jes Schlaikjer maintained his lifelong interest in wireless operation, ever since his first job as a telegrapher for the CB&Q railroad, and his military service at the Lafayette Radio Station in Paris. According to the artist's grandson, "Jes would sit at his radio and talk with his friends all along the East Coast. He had a hanging ribbon-type radio antennae strung between branches of a tree in his



Editorial illustration, 1940s

WWII propaganda poster, 1942. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1942. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1942. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1943. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1943. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1943. Photo courtesy of Heritage Auctions, HA.com

back yard. Once, when lightning hit the antennae, a radio pal from New Hampshire came down to visit him and help to re-install it. Jes had a huge Bogen amplifier, four-and-a-half feet tall by four feet wide, and three feet deep, full of vacuum tubes, and when he would transmit, that thing would make an awesome humming noise and all the lights in the house would dim."

On May 1, 1941, the artist's mother Clara Schlaikjer died at the age of 66 in Rapid City, South Dakota.

On April 25, 1943, the *New York Times Sunday Magazine*, with a circulation of 900,000, featured a two-page full-color spread of war posters for recruitment, bond drives, blood drives, and rationing programs, all rendered by Jes Schlaikjer.

On May 18, 1944, the artist's father Erich H. Schlaikjer died at the age of 82 at his home in Rapid City, South Dakota.

In September of 1944, Jes Schlaikjer painted a recruitment poster for the Army Air Forces that featured a handsome model, Captain Tom Wakeman, who was an actual pilot that had just returned from an allied airbase in England, where he had flown 50 combat missions. The finished painting shows him supernaturally tall with his head in the clouds, towering over a formation of B-29 Superfortress bombers, and cradling in his hands a 4000 pound "general purpose" AN-M56 aerial bomb. The painting was a popular recruitment poster, and it was also reproduced on the cover of the January 21, 1945 issue of *Liberty* magazine. In 2007, the painting was acquired by the

WWII propaganda poster, 1944. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1945. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1944. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1943. Photo courtesy of Heritage Auctions, HA.com

WWII propaganda poster, 1944. Photo courtesy of Heritage Auctions, HA.com

Air Force Museum at Bolling Air Force base in Washington, D.C. At that time the museum invited the artist's family to attend its unveiling, and they also invited the family of the model, Captain Tom Wakeman. According to the artist's grandson, "Something interesting happened at that event. The daughter of the model asked me, 'Was Jes Schlaikjer a religious man?' I told her he held some pretty strong philosophies, and she said, 'That's interesting, because the time my father spent posing for him probably had the biggest influence on his life and philosophy ever! Because forever after Dad pursued the kinds of things that the artist had talked to him about while painting him.' How about that! Jes had a similar influence on other people as well. He talked to everyone the same way he talked to that model, and some people would stop and think, 'Wow! This artist's philosophy sounds interesting' It's not like Jes was a missionary trying to convert people. He just had interesting conversations with them. He was always saying, 'Everybody is on some sort of journey, and we're all trying to get to something better, like a Celestial City, and to make that happen we have to go through trials and tribulations.' There was definitely within him an urge to ask, 'What's it all about?' 'Why we are here?' Trying to come to terms with the mysteries of life. He believed that every human was an individual spirit on a journey towards a state of perfection, and while doing this every person is accountable for their own actions. Throughout their life they are forging the will to act rightly. They make mistakes and then they correct those mistakes. He was a man of great integrity. He had wisdom, ethics, and talent, of course! He read Plato, Lao-tzu, the Bhagavad Gita, John Bunyan, any old philosopher that struck him, but John Bunyan's *Pilgrim's Progress* was of the greatest interest to him."

The Pilgrim's Progress by John Bunyan (1628-1688) was first published in 1678, and remains one of England's most influential religious books. It is an adventurous fantasy of a Protestant who abandons his home to undertake a desperate search for spiritual purity. The ancient novel inspired Samuel Johnson (1709-1784), William Blake (1757-1827), Nathaniel Hawthorne (1803-1864), William Makepeace Thackeray (1811-1863), Charles Dickens (1812-1870), Charlotte Brontë (1816-1855), Herman Melville (1819-1891), Louisa May Alcott (1835-1888), Mark Twain (1835-1910), L. Frank Baum (1856-1919), Winsor McCay (1869-1934), C. S. Lewis (1898-1963), John Steinbeck (1901-1968), and The Beatles Magical Mystery Tour.

Most artists try to express their spiritual awareness in their work, and many cultures consider art more valuable than other handicrafts. The American art world seems to address itself to two completely different audiences. Many people think art is all about status symbols that substantiate the egos of wealthy collectors, who own the world's most expensive paintings by

Poster illustration for the American Red Cross, 1947. Oil on canvas, 46" x 35". Photo courtesy of Heritage Auctions, HA.com

Poster illustration for the American Junior Red Cross, 1949

Portrait of President Dwight D. Eisenhower, 1951

Leonardo DaVinci. But another magnetic quality of art is its spiritual power. Art is one person capturing their view of life, through which other people can vicariously see their own viewpoints substantiated. That side of the art world is all about understanding another person's viewpoint, and in so doing, feeling understood. That's the real reason why art is important. Much more than its status symbol as some kind of mega-Rolex watch.

After the war, Jes Schlaikjer remained with the U.S. War Department, where he worked as an art consultant. He also rented a private art studio downtown at 808 17th Street, N.W., where he supported his family by painting portraits of statesmen, businessmen, and officers such as General Eisenhower, General Douglas MacArthur, General George S. Patton, and Secretary of State Edward R. Stettinius, which were displayed in lobbies, halls, and offices of Federal Government buildings.

In 1948, he received full membership in the National Academy of Design, which is that institution's highest honor. After his long association with the National Academy as an art teacher, an Associate Member, and his controversial leadership of the affiliated artist group, the Advance American Art Commission, he so appreciated this honor that the artist began to sign his paintings, "Jes Schlaikjer, NA."

In 1949, he painted a poster to encourage school children to join the American Junior Red Cross. More than 19 million students enrolled in the program, which brought vital services to American communities suffering from fire, flood, and humanitarian crises.

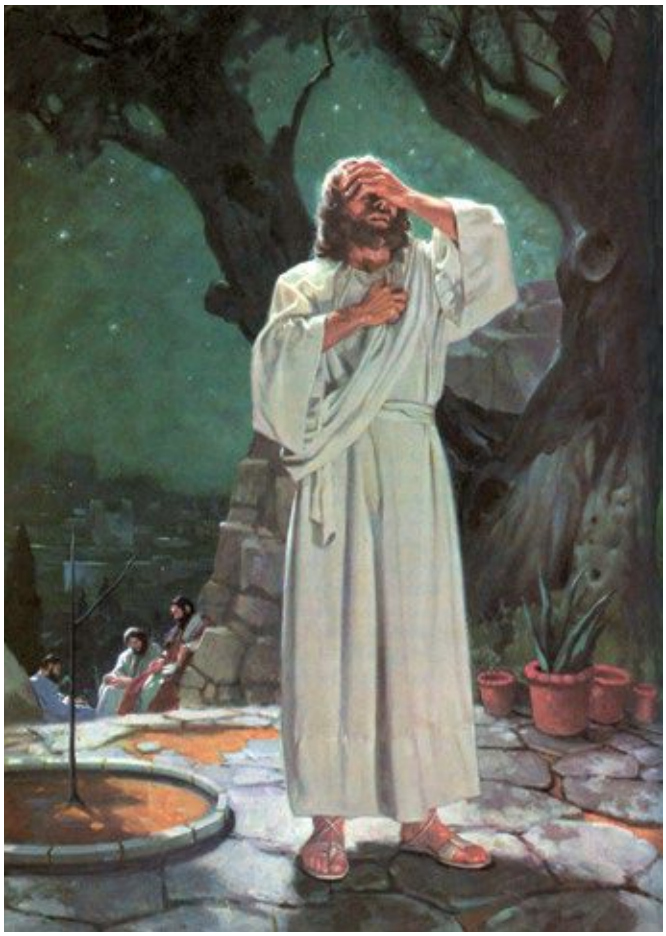
In the summer of 1950, the entire population of the Belgian city of Bastone commemorated the heroic defense of their town during the Battle of the Bulge by the 101st Airborne Division. The Belgian government conferred honorary citizenship on the commanding officer, Major General Anthony C. McAuliffe, who addressed the crowd on Place McAuliffe and placed a wreath on the monument to fallen American soldiers. At that same time, patriotic Belgians commissioned Jes Schlaikjer to paint a portrait of General McAuliffe for simultaneous exhibition at the Grand Central Art Galleries in New York City.

During the 1950s, Schlaikjer painted a full length portrait of President Eisenhower in civilian clothes standing next to a globe, with flags in the background. The painting hung for several decades as the official Eisenhower portrait in the National Portrait Gallery in Washington, D.C. In 1953, he illustrated Moses (On The Rocks), Moses (with people behind him), Jesus (with His Hands Over His Eyes), Jesus After The Resurrection, and Paul In Prison, for *The Bible Story* series of books, produced by the Review & Herald Publishing

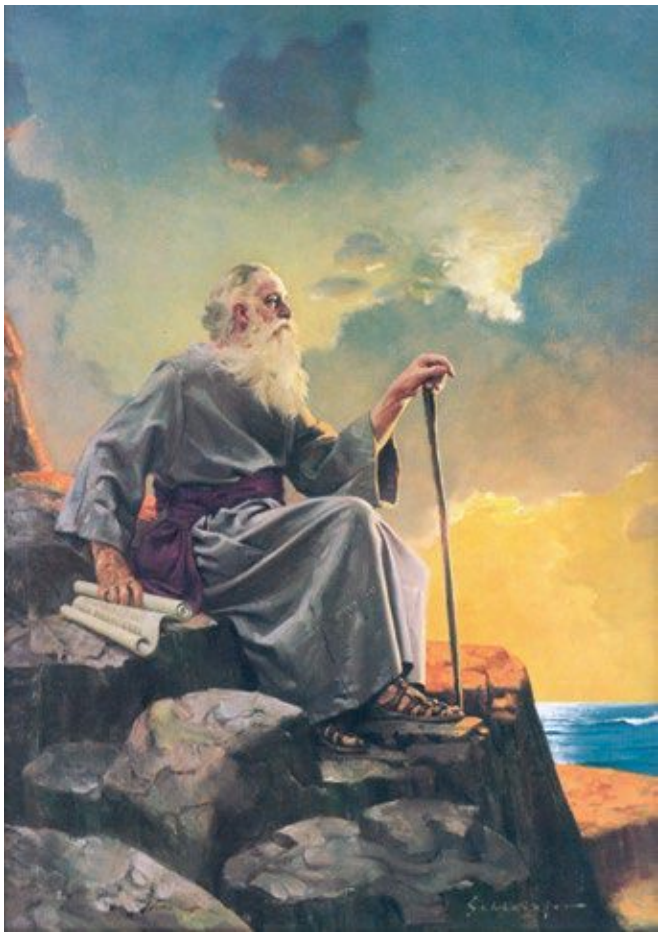
Jes Schlaikjer at the easel with his portrait of Major General Anthony C. McAuliffe, 1950

Portrait of President Dwight D. Eisenhower, 1952

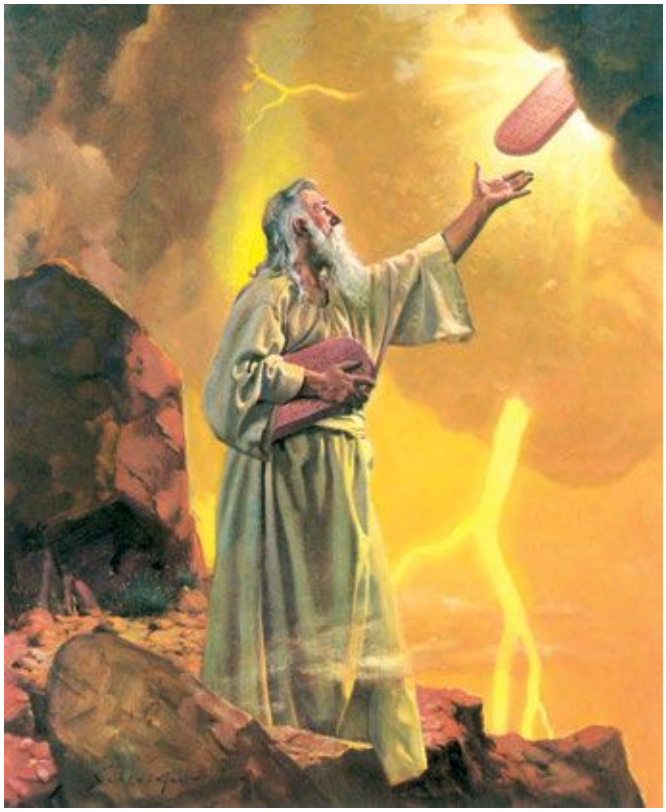
Portrait of Major General Anthony C. McAuliffe, 1950



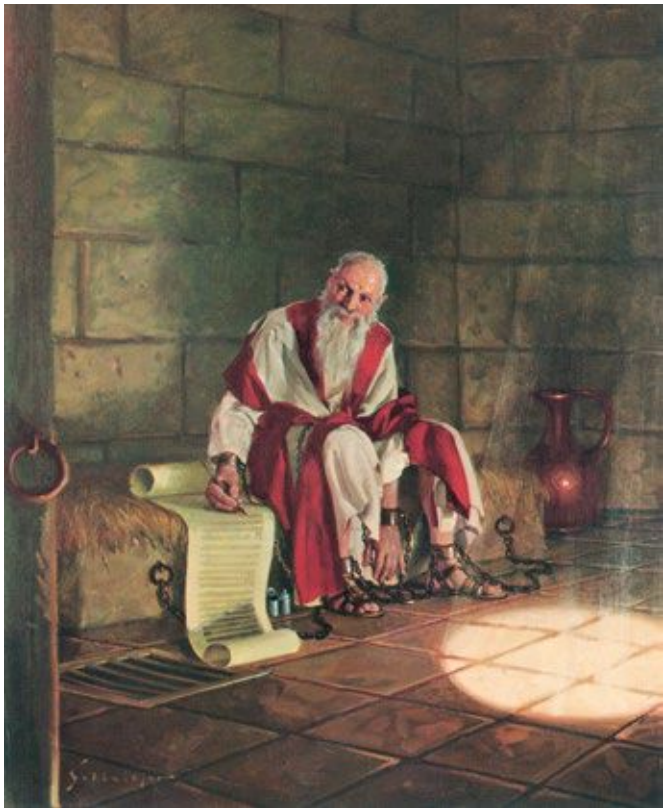
Christ at Gethsemane, 1957



John in Exile, 1954



Moses Receiving the Ten Commandments, 1954



Paul in Prison, 1954

***Abraham Lincolon Writing the Emacipation Proclamation*, 1959**

Association of Washington, D.C. In 1959, Schlaikjer's painting of Abraham Lincoln was unveiled in the rotunda at the Senate Office Building in time for the sesquicentennial of the Emancipation Proclamation. According to Kentucky Senator John Sherman Cooper, "This unusual painting shows Lincoln at one of the critical moments of his life, preparing a document which created a major social revolution. The painting has captured the simple dignity, the solemn earnestness and determination of President Lincoln just before the battle of Antietam." He painted Abraham Lincoln writing his famous speech, while sitting in his nightgown beside the bed in his private cottage on the grounds of the Soldier's Home, known today as the Armed Forces Retirement Home, in the Northwestern suburbs of Washington, D.C. The painting was carefully researched through correspondence with scholars at the Chicago Historical Society. Nationwide newspaper coverage of this painting brought an even wider acclaim to the artist.

In 1960, at the height of his professional career, Jes Schlaikjer (age 63) was overwhelmed by the advancing symptoms of Parkinson's disease, a long-term degenerative disorder of the central nervous system that mainly affects the motor system with shaking, rigidity, and slowness of movement. According to the artist's grandson, "Jes was forced to close his art studios in NYC and downtown D.C., because he could no longer hold his hand steady. He also stopped ironworking, but despite his physical handicap, he remained active and engaged with less physical projects. He'd say, 'The past is past, so let's move forward. Do new things.' He didn't want to wallow in anything he had done in the past. He continued to enjoy ham radio operation, because it didn't require a lot of physical coordination. When his voice started to get a little bit rough over the years due to Parkinson's disease, he asked me to do some of the talking, which was kind of neat! I remember his call sign was K3NDI, 'Kilo Three November Delta India.' And one of his friends had the call sign, W1WQY, 'Whiskey One Whiskey Quebec Yankee.' I remember hearing him say over the radio, 'W1WQY! This is K3NDI, are you on the air?' That's what we would say to call the guy! Jes would take the wooden stairs down to the basement one at a time. My father installed

***Portrait of Ms. Greer*, 1960s**

***Portrait of Linda Caplan*, Baltimore, 1960s**

a really sturdy handrail for him to grab onto when walking up and down those stairs. We would hear him go down. It would go like this, "clunk-clunk....clunk-clunk....clunk-clunk." Very, very carefully. It got to the point where he couldn't do it anymore, so we moved all his radio equipment up into his old art studio in the dining room. Me and my brother and another ham operator moved it all upstairs and re-wired it back together, where he continued to do ham radio until he couldn't talk any more. Jes never uttered a word of complaint about Parkinson's disease. He did not want to burden the family. He hated the fact that people had to wheel him around and bathe him. He really wanted no one to be put off by his illness. I hold him in great regard for his ability to do that. If and when I get such an issue in my later years, I intend to adopt that principal as much as I possibly can."

On November 10, 1966, the artist's brother Oscar, the lawyer who had become the Vice President and General Counsel of the Federal Reserve Bank of Boston, died at the age of 65 in Massachusetts. On February 21, 1968, the artist's brother Arthur, a prosperous farmer, rancher, and developer of Mosher, South Dakota, as well as a prominent businessman in the oil industry of Wyoming, died at the age of 67 in California. On July 20, 1969, the artist's brother Hugo, the electrical engineer who had become Vice President in charge of engineering for Gibbs & Hill, and held a patent for a device that allowed doctors to monitor heart patients over the telephone, died at the age of 65 on Long Island, NY. On November 30, 1972, the artist's youngest brother Erich, the paleontologist and geology professor at Brooklyn College, died at the age of 67 in Colorado. At that point the artist was 75. He was suffering from advanced Parkinson's disease, and had outlived his parents and all four younger brothers.

The brothers Schlaikjer (L to R): Jes, Oscar, Authur, Erich, and Hugo

According to the artist's grandson, "My grandfather left me with an outstanding example of how to act rightly. Yes, he was an incredibly talented artist, but what I admired more than anything else was his great integrity, wisdom, ethics, and gentlemanly manner. His approach to life clearly influenced dozens of people who crossed his path, including people who posed for his paintings and people whom he met where he worked in the War Department. He was a man who knew his purpose in life, and he lived up to his responsibilities. It was unbelievable that he absolutely never complained about his physical deterioration from Parkinson's disease. He realized that, in going through this long ordeal, he would do best to take his situation "like a gentleman" and, in so-doing, learn a "little bit" of patience, tolerance, and perseverance, while

***Portrait of Mrs. Spier*, New York City, 1960s**

Jes Schlaikjer with his portrait of his daughter Helen, 1960s

not causing stress, anxiety, and sorrow to those around him. Here was a tall man of vibrant physical stature and strength, withered away to skin and bones and bedridden for many years by the disease, yet never wanting to be a burden on the family. This is what I most remember about him, more than the incredible art he created. Whenever I look at one of his pieces, I think of Jes the person—the way he endured—and how others were astonished at how he handled it. In that way, he will forever be an example for me to follow."

Jes Schlaikjer died at the age of 84 at home in Washington, D.C., on August 21, 1982.

In the 1920s, the three most impressive post-war American authors were Ernest Hemingway, F. Scott Fitzgerald, and Dashiell Hammett. The fact that Jes Schlaikjer illustrated the first appearances of *The Maltese Falcon* and *The Glass Key* means that he created our first impressions of "Sam Spade" and "The Continental Operator." *Black Mask* sold 100,000 monthly copies, and was the most important periodical of detective fiction in the world, so Jes Schlaikjer invented the look of the original hardboiled detective. Nevertheless, his work for the pulps was only a fraction of his production, because he did more work and received more money for illustrating popular fiction stories for *Collier's* and the *Saturday Evening Post*. Those illustrations were signed with his full name, "Schlaikjer," instead of his indecipherable "splat" colophon. His work was published in slick magazines alongside the most important artists in America at that time, Norman Rockwell (1894-1978), Joseph Christian Leyendecker (1874-1951), and Dean Cornwell. Unfortunately, once an illustrator has achieved fashionable success in publishing, they become permanently tied to one time period, and their career usually ends as soon as a new trend comes along to make everything else look old-fashioned. Perhaps in this artist's case, his greatest legacy is neither his pulps nor his slicks, nor his American Regionalism, nor World War II posters, nor commissioned portraits of statesmen, nor ironworking, nor ham radio. Maybe his greatest legacy is as an inspiring exemplar of the gentlemanly endurance of a pilgrim's progress.

According to the artist's grandson, "Jes felt that his physical affliction was something he had to endure, to see it through to completion. He wasn't looking for a way out. After his death, maybe the day after, my father sat at the breakfast table and said, 'I had a dream of grandpa last night. I saw him in a canoe. No paddles. In the middle of a river. Floating down the river. And there were people on both sides of the river banks applauding! When I heard that I thought, Wow! He was released from his illness and was finally in great shape again."

— David Saunders, 2018

David Saunders is an artist and art historian living in New York.

Special thanks to Sai Shankar, Matt Moring, Rob Preston, Doug Johnson, Diana Thompson (Director of Collections and Curatorial Affairs at the National Academy of Design), Lisa Scholten, M.S. (Coordinator/Curator of Collections, South Dakota Art Museum) the artist's grand-nephew Stephen Schlaikjer (a retired U.S. Foreign Service Officer), and the artist's grandson Paul Biegel (a program manager at the Johns Hopkins University Applied Physics Lab in Maryland).

"Romantic Science"—Early 19th Century Illustrators on Expedition to the Frontier

by Dennis Raverty, Ph.D., with Dennis Dittrich

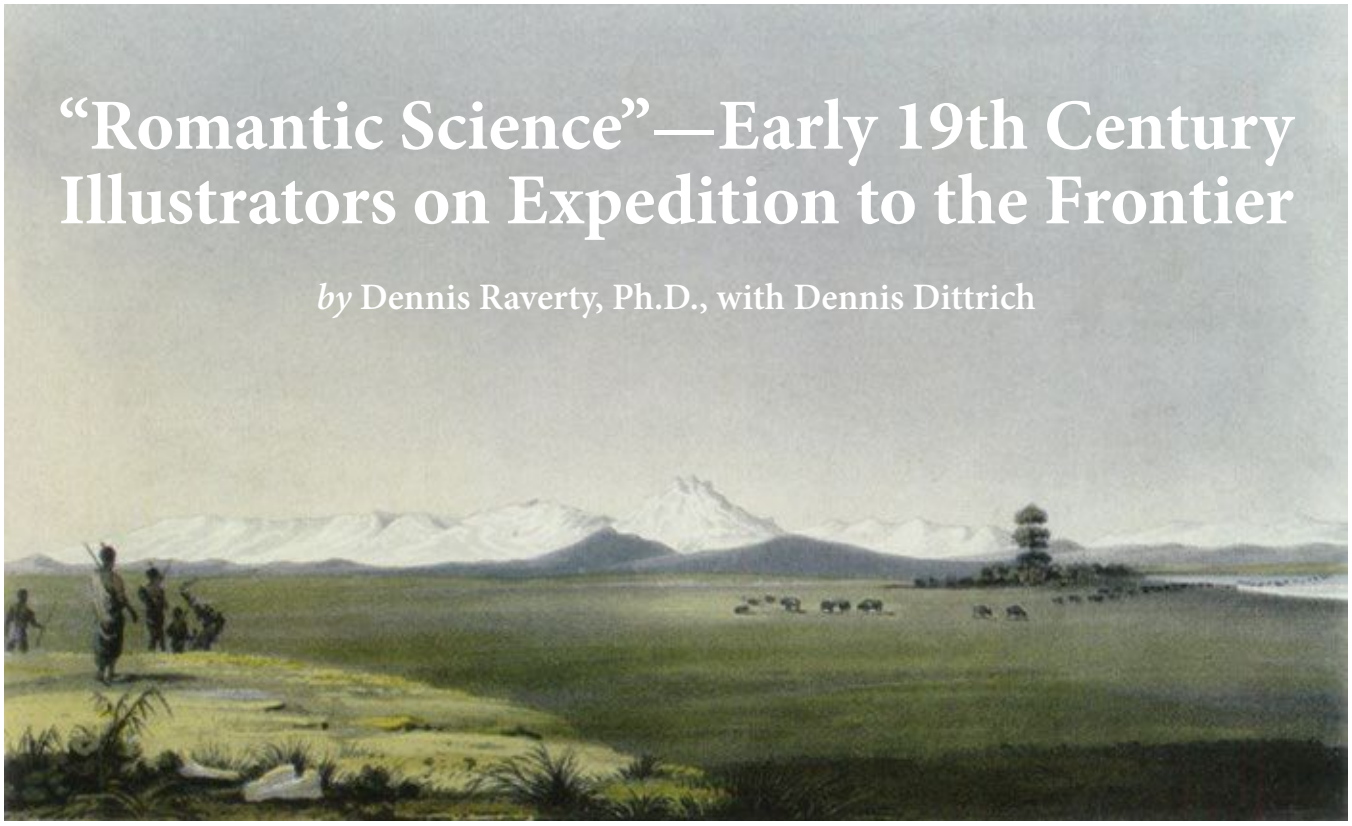


Figure 1. ***Distant View of the Rocky Mountains*** **by Samuel Seymour, 1824**

When President Thomas Jefferson purchased the Louisiana territory from France in 1803, it more than doubled the size of the land claimed by the United States; however, it was at that time still largely unexplored. There had been reports of vast mountain ranges by French fur traders as early as 1739, which the local indigenous Indian peoples called in their language the "Rocky" mountains. These mountains were said to rival the Alps in height, and they presented a formidable natural barrier to anyone intending to cross overland to the Pacific Ocean. In fact, it was principally in order to find a passage to the Pacific Northwest that Jefferson commissioned Captain Meriwether Lewis and Lieutenant William Clark of the United States Army on their historic exploratory expedition of 1804-1806. However, no illustrators were sent along with them to visually document the expedition and to accompany the written report (although cartographers in their party were able to develop fairly reliable maps).

THE ATKINSON-LONG EXPEDITION

It was not until the later so-called Yellowstone expedition (they never made it to the Yellowstone—they explored the Platte River instead), organized under the direction of Colonel Henry Atkinson during the period from 1819 to 1823, that Easterners had images as well as descriptions of the Rocky Mountains. Major Stephen Harriman Long was appointed to organize a scientific contingent to accompany the military personnel under Atkinson's command, and he hired two illustrators, landscape painter Samuel Seymour, and draftsman/watercolorist Titian Peale (son of famous naturalist and artist, Charles Wilson Peale), to visually document the terrain, animal and plant life, as well as the native cultures they encountered. Out of the more than 200 works executed by these artists over the course of the expedition, only 13 were translated into engravings to accompany the official report of the expedition, published in 1824, with engraved illustrations after Seymour and Peale's drawings and watercolors.

Little is known of Samuel Seymour before the Atkinson-Long expedition, other than that he resided in or near Philadelphia and had participated occasionally in exhibitions of landscape paintings sponsored by the Philadelphia Academy of Fine Arts at the time he was chosen to be a member of the expedition. Seymour also occasionally engraved the work of other landscape artists, and it has been speculated that he may have been originally trained as an engraver in either the United States or in England. The paintings that survive by Seymour show influences of Romanticism from the contemporaneous Hudson River School of landscape painting. Shortly after the expedition, he disappears from the historical record completely.

Although the views Seymour executes during the journey purport to be purely documentary, they in fact utilize a number of conventions from traditional and Romantic landscape painting. Art historian Kenneth Haltman, in his book on the expedition, points out compositional conventions of the picturesque in Seymour's work, such as small figures in the foreground to help establish scale. In the engraving chosen

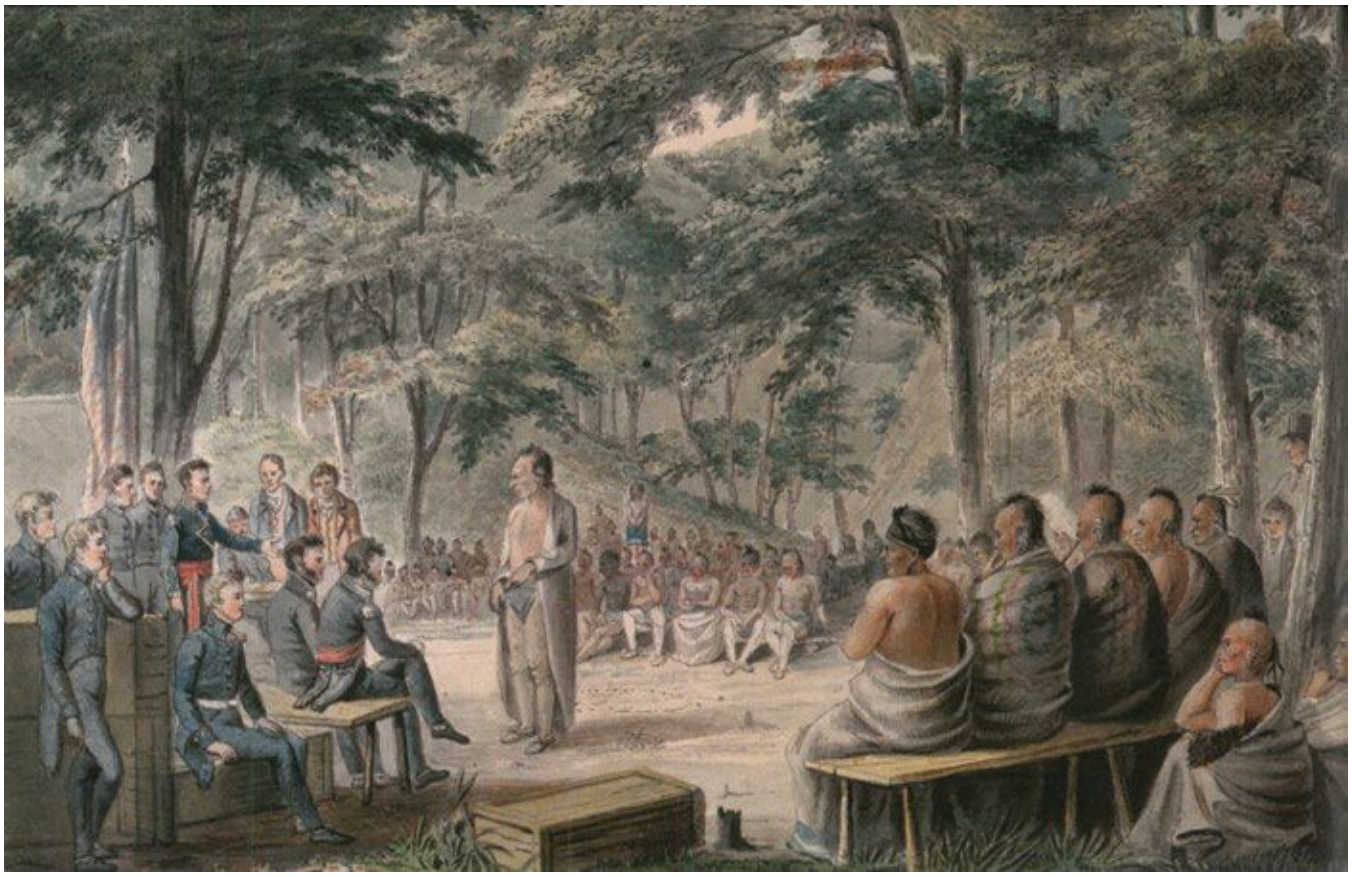


Figure 2. *Oto Council* by Samuel Seymour, 1824

for the frontispiece to the published report, *Distant View of the Rocky Mountains* (fig. 1), Native Americans in the lower left (equipped with rifles), gaze over the plains, the vastness of which is suggested by representations of tiny bison in the far distant right.

Haltman maintains that Seymour often inserted Indians in his compositions, even if they were not present in the actual scene before him (which seems to go against the documentary function for which he was hired). The Indians, rather, serve the Romantic function of suggesting the enormity and the unspoiled nature of this new Eden, as well as depicting the "primitive" nature of the natives, contemplating the horizon and the plains, as they cross in single file the land which they currently inhabited, but from which they will soon be forced. There is an almost elegiac air to this grave depiction of stoic Indians hiking through the almost infinite plains of the grasslands into the obscurity of the distant mountains, as if they were a doomed "race" of people marching solemnly into the past.

Moreover, native peoples are always shown by Seymour in the illustrations that accompanied the published report as friendly, peaceful, and having amicable relationships with whites and with the army, as in the illustration entitled *Oto Council* (fig. 2). Even though the expedition sometimes encountered hostile Indians, as described in the text, these more violent confrontations are never depicted by the illustrators. It is as if by representing only idealized relationships between whites and Indians, the eventual transfer of power from the original inhabitants to the colonizers might be likewise peaceful and amicable, as the Indians and their exotic ways fade slowly into the past (and do so without conflict with whites over land). This idealization of the Indians is of course pure wishful thinking on the part of whites, and incidentally it was also a myth in the making.

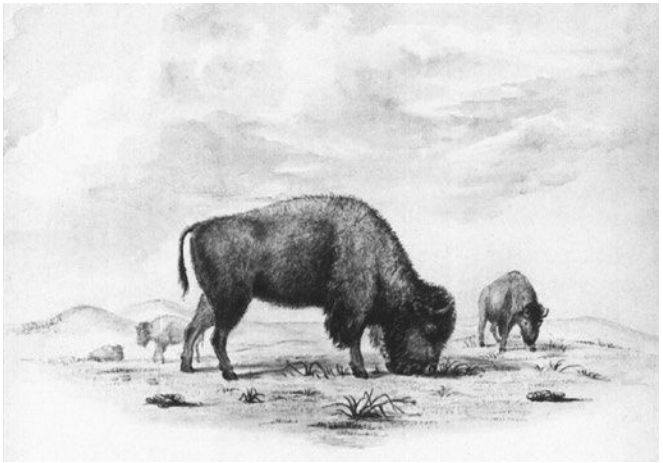


Figure 3. Depiction of bison by Titian Peale, 1824

Titian Peale tends to do more individual studies of animals and plants they encounter, such as his depiction of Bison, until then virtually unknown in the east except for written descriptions (fig. 3). He occasionally depicts Indian artifacts as well, and in his widely-reproduced *Moveable Skin Lodges of the Kasdkaias* (fig. 4), he represented what would become a

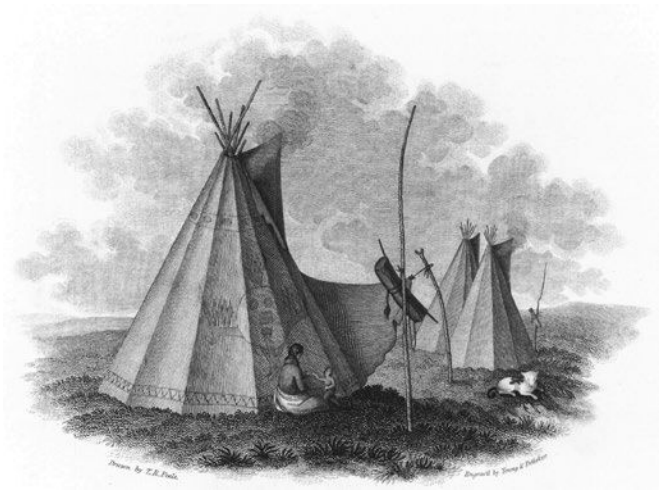


Figure 4. ***Moveable Skin Lodges of the Kasdkaias*** **by Titian Peale, 1824**

symbol of all the native peoples in the popular (that is, white) imagination: the conical-shaped teepee of the plains cultures. Seymour, however, was the senior illustrator, and most of the depictions of the natives they encountered were by him.

In *War Dance in a Kiowa Lodge* (fig. 5), Seymour depicts an interior scene that documents Kiowa architecture as well as their clothing, their adornment, and how they dress and cut their hair, in what seems to be the preliminary ceremonies performed by warriors before an attack on another village. This is the only illustration published in Long's report that shows the "wild" or "savage" side of the natives, a trope that will reappear again and again, ever more vehemently, as the century unfolds. Here in the illustrations published in 1824, however, the outlook as regards the native inhabitants remains relatively optimistic, emphasizing the "noble" in what was at that time thought of, patronizingly, as the "noble savage."

Even though the report published after the expedition had only a small print run and was limited in readership (there was also a version published in London), the images from the expedition were nonetheless widely copied in both engravings and later as lithographs and published in the illustrated weeklies, as well as in books and magazines, not to mention Currier and Ives prints (sold individually). In this way, many of the original sketches and watercolors made in the field by Seymour and Peale, but not published in the official report, were being reproduced and circulated widely, thereby entering into the collective public imagination.

The Atkinson-Long expedition is probably best known, not for its illustrations, but for its enormous error in describing the great plains of the Midwest as "the Great American Desert." The prairie, with its long grasses that stretched on for miles in all directions, was misjudged as land that was not farmable. Ironically, it turned out that the land they surveyed was very fertile indeed, so fertile that this region later became known as the "breadbasket" to the nation.

Before leaving the discussion of the Atkinson/Long expedition, it should be mentioned in passing that Colonel Long's interest in charting the wilderness was more than merely scientific interest—he was also an inventor, who later

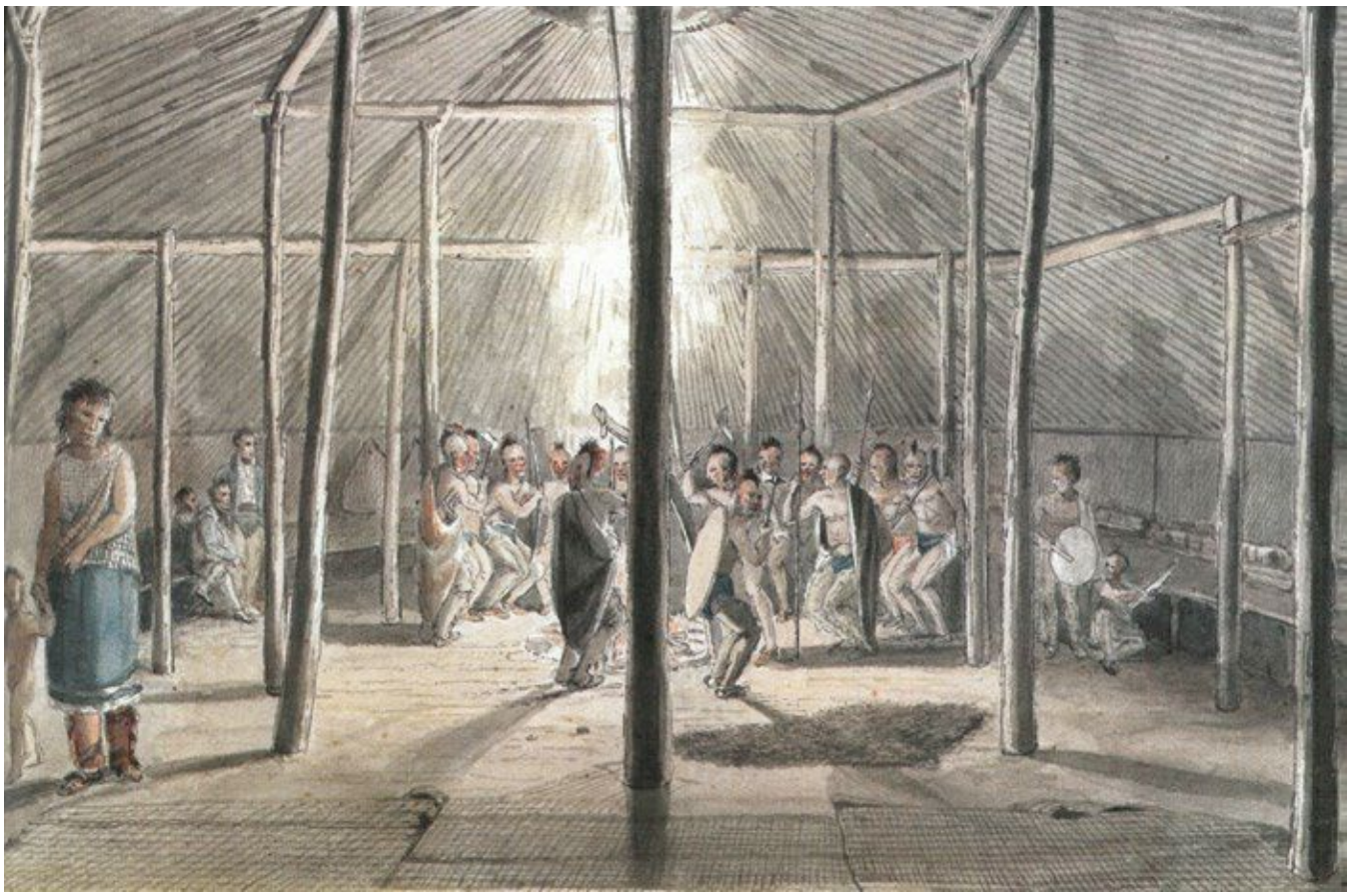
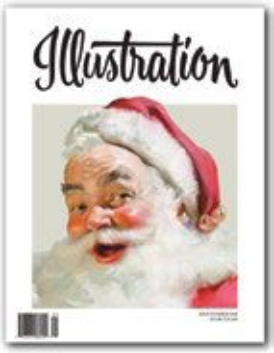


Figure 5. ***War Dance in a Kiowa Lodge*** **by Samuel Seymour, 1824**



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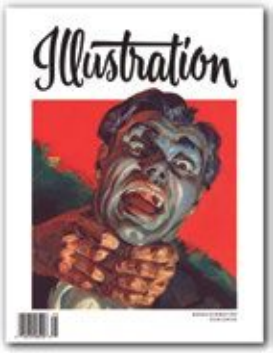

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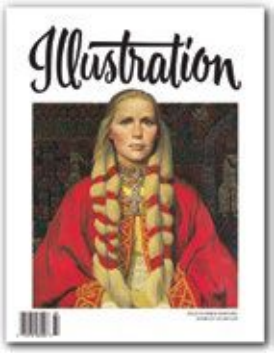

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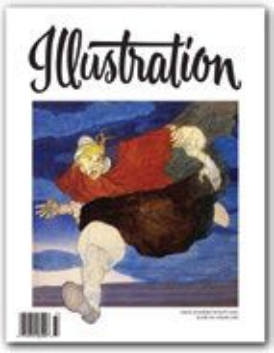

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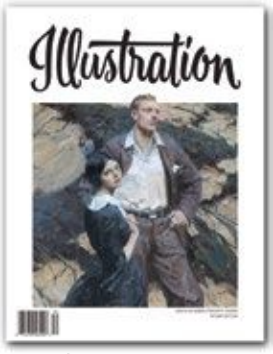

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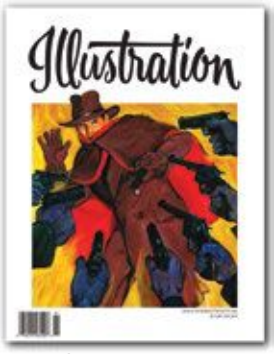

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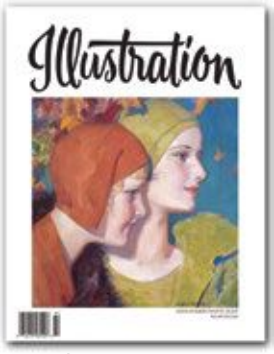

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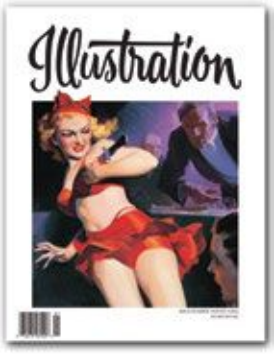

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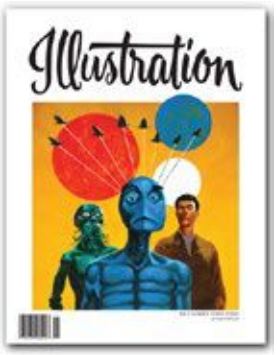

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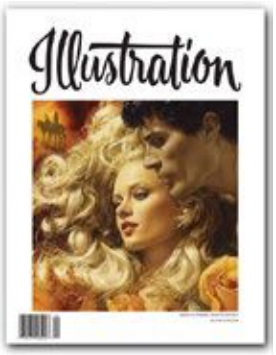

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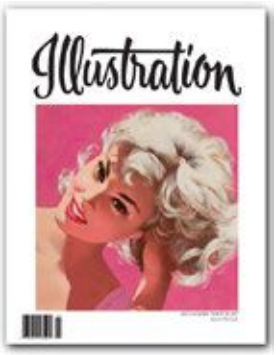

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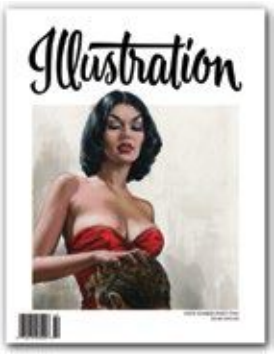

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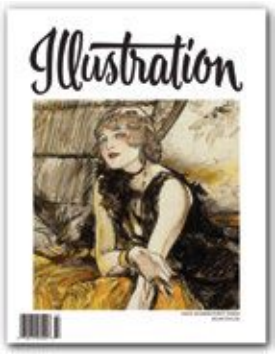

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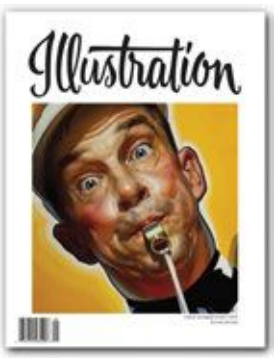

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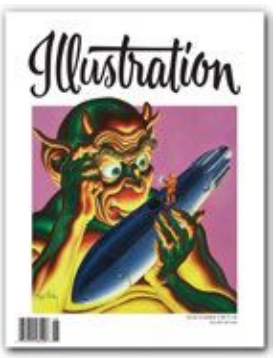

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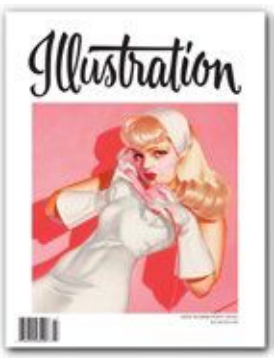

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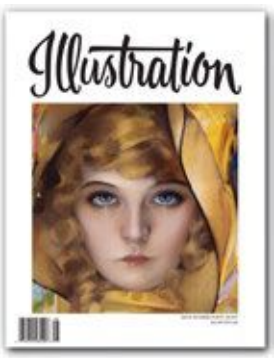

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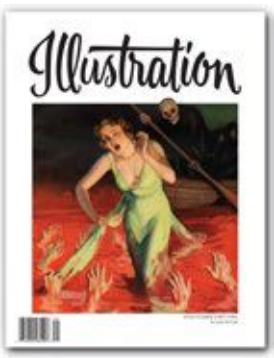

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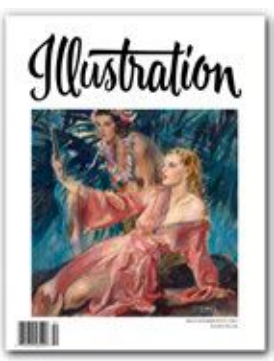

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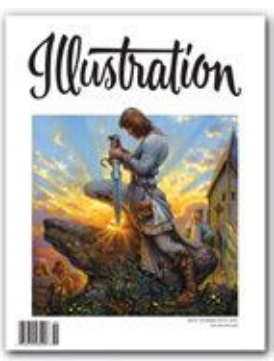

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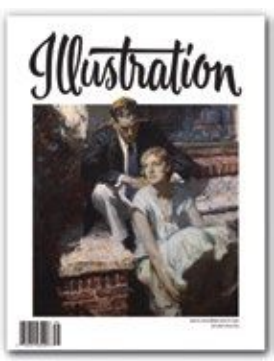

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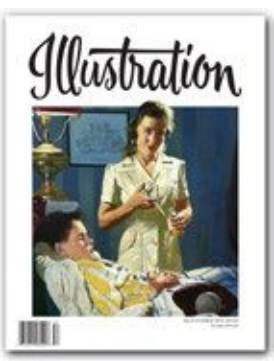

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Figure 6. ***View of the Stone Walls*** **by Karl Bodmer, 1832**

both invested in and worked for the railroad companies as a designer of steam locomotives. It will be shown in a subsequent article how the railroad companies and the geological surveys they sponsored utilized illustrators to both document the expedition and also to promote the already established myth of the rugged and exotic frontier as a destination for Romantic escape for easterners to visit.

THE PRIVATE EXPEDITION OF PRINCE MAX VON WIED

In 1832, Maximilian of Wied, an aristocrat by birth from a tiny southern German province, embarked upon a private expedition up the Missouri River to the frontier, in what is now western Montana, at great personal expense, in order to document the geography, the wildlife, and especially the culture and customs of the Indians who inhabited villages located along the great waterway. Maximilian was a protégé of the celebrated German scholar Alexander von Humboldt, often described as the foremost naturalist of his generation. Inspired by Humboldt's research, a few years earlier the Prince had led a similar expedition to Brazil to study the indigenous cultures there.

Maximilian was among the many serious, talented, and erudite amateur scientists and naturalists who wrote and published books during the 19th century, and his attitude towards the native people he encountered is surprisingly respectful, even by our own contemporary standards. Like Humboldt, he was an advocate of a holistic and contextualized approach to the study of natural phenomena; this type of methodology has been called by some scholars "Romantic Science," in part because of its emphasis on the subjective nature of all observation, where the search for truth is simultaneously the quest for that sublime, transcendent reality that lies beyond the reach of objective knowledge alone.

Humboldt urged Prince Max to hire an illustrator for the expedition to North America, because written descriptions alone were not really sufficient documentation for cultures, like the native peoples of the Americas, that were undergoing rapid change (he did not have an illustrator on board for his Brazil trip). So Prince Max brought with him 23 year old Swiss illustrator Karl Bodmer to keep an accurate visual record of the journey for posterity, by both depicting the landscape and wildlife, and more importantly, the native peoples they encountered, along with items of their material culture.

From the outset the prince intended to publish a book, illustrated with aquatints after Bodmer's watercolors. Travels in the Interior of North America first appeared in a very costly deluxe German edition in 1841, but the book wasn't published in English translation until 1843. The folio-sized bound text was accompanied by a boxed set of 81 sumptuous, full-color, large-format engravings with aquatint after Bodmer's original watercolors. Although the expedition was a scientific and artistic success, the publication of the book was a financial disaster, and this was at least partly due to the exorbitant price necessitated by the lavish illustrations.

The entire journey is recorded in the illustrations as well as the text, from their arrival in Boston in July 1832, and their travels through Pennsylvania and the Ohio Valley. But the most interesting part of the voyage is after the expedition

leaves Saint Louis the following spring, traveling by steamboat and then by keelboat up the Missouri River all the way to Fort McKenzie in what is now western Montana. This region was deep in Blackfoot territory, Indians who had only relatively recently established cordial relations with whites. Fort McKenzie was the last outpost before what was at that time the frontier.

A few days before their arrival at Fort McKenzie, Bodmer painted *View of the Stone Walls* (fig. 6), recording the strange rock formations along that part of the Missouri river. Here the strata of sandstone that runs along the river resembles fortress walls and conjures up natural "castles," resembling the actual castles or their remaining ruins which are sometimes seen along the Rhine (the river that runs through the prince's homeland in Wied). This watercolor is a good example of the way Bodmer, while accurately documenting the actual rock formations he depicts, romanticizes the scene by the dramatic lighting: a brooding darkness overshadows the middle distance where the river bends to the right, but the upper right corner of the composition is brightly lit by what seems almost to be a theatrical spot, highlighting the lofty castle-like illusion of the limestone cliffs towering majestically above the viewer. The scene was reproduced as *Tableau 41* in the atlas of aquatints that accompanied the book, but with changes (fig. 7).

Notice how the contrast in the lighting has been toned down somewhat in the print (this may have been at Max's insistence—it appears more objective, less romanticized); the aquatint also includes mountain sheep absent from the original, poised picturesquely here and there among the cliffs. The sheep (which actually inhabit that area) help establish scale for the viewer, with the result that the cliffs in the published illustration appear smaller than they do in the original, more highly romanticized watercolor Bodmer did on the spot. I assume that the published illustration gives the more accurate impression, a bit of Enlightenment objectivity to help balance the overall Romantic subjectivity of the illustrations (both published and unpublished) taken as a whole.

During their time spent at Fort McKenzie, Bodmer executed several portraits of prominent Blackfoot individuals, including a village chief, referred to by Prince Max as "Iron Shirt" (fig. 8). In this striking portrait, Iron Shirt's face has been painted all over in black "makeup" with dramatic vermillion on just his lips and in decorative designs that extend from his eyes and mouth, giving him a solemn and exotic air. His hide shirt is decorated with otter fur, beadwork, and shiny metal buttons produced in Europe and obtained through trade, no doubt. In his hair he wears feathers, a bear claw, and a small white ermine with tiny blue beads affixed as eyes.

Although meticulously accurate in regard to costume, makeup, adornment and clothing, Bodmer's portraits go beyond mere documentation (their main function) and also powerfully capture the sitter's personality. Iron Shirt, a man in his late 30s, looks directly at the viewer with the calm, self-confident air of an eminent man who is well aware of his own importance. His eyes are intelligent and curious but somewhat reticent, and his crossed arms, implying an attitude of "let's wait and see," reinforce this impression. His mouth is slightly

Figure 7. ***Tableau 41*** **by Karl Bodmer, 1832**

Figure 8. ***Iron Shirt*** **by Karl Bodmer, 1832**

open as if he were about to speak, but he hesitates momentarily with the somewhat impatient air of a busy man.

During the stay of Maximilian and Bodmer at Fort McKenzie, Blackfeet who were encamped in the vicinity of the fort were attacked by members of another branch of the tribe from a rival village (the Blackfeet were notorious for their interne-

cine warfare). By an odd coincidence, everyone among the villagers who had been drawn or painted by Bodmer before the attack survived the incident unharmed. This led to a belief among the survivors that the magic of Bodmer's pencil had protected them (a belief that the artist did not attempt to disabuse them of). After that, everyone wanted to be depicted in order to receive the magical protection.

Originally the expedition was to head south overland from Fort McKenzie, but shaken by the attack, their fears of hostile Indians made them decide instead to return down the Missouri, loaded with ethnographic artifacts from upriver, stopping at Fort Clark, near present-day Bismarck, North Dakota, to study the Mandan and the Minatarre peoples.

Both of these peoples had long ago established friendly trade relationships with their colonizers by the time Max arrived with his expedition. Just a year earlier, artist George Catlin had visited some of the same Mandan villages and painted portraits. Despite this familiarity with "whites," a German prince was still undoubtedly an exotic personage, whose arrival was anxiously awaited by the locals.

Upon their disembarkment, Max's party was greeted by a delegation of Minatarree, and the encounter was documented by Bodmer (fig. 9). On the far right of the composition stands Bodmer himself, dressed impeccably with a tall stovepipe hat,

Figure 9. ***Delegation of Minatarree*** **by Karl Bodmer**

carrying a rifle, with his satchel of paints slung over his shoulder. To his right is the prince, a shorter, middle-aged man, and a "mixed blood" translator to Max's right introduces them to the entourage. The head of the delegation wears a stovepipe hat almost as high as the artist's hat, ostentatiously adorned with feathers inserted in the band. (Max's hat also has a plume, as was the fashion in the southern Rhineland.) Behind them at a short distance is the fort, and curious soldiers watch them from their battlements.

The Mandan chief named Four Bears, who had earlier

Figure 10. ***Four Bears Fighting*** **by Four Bears (rendered in facsimile by Karl Bodmer)**

posed for a portrait by George Catlin, had had some training in traditional painting (that is, Mandan traditional painting) and was interested in using Bodmer's paints. The painting Four Bears executed in pastel and opaque watercolors, of a fight between himself and another man, was copied faithfully by Bodmer and presented as a facsimile in the final publication (fig. 10).

Both struggling figures are represented in the highly schematic Mandan style, with a great deal of emphasis placed on elements of rhythmic ornamentation, like the multicolored fringes or the carefully-executed dots on the men's leggings, or the drops of blood that come from the wound inflicted by Four Bears on his adversary. It is to their credit that Bodmer and/or Max decided to include Four Bears' painting as part of their published documentation. It demonstrates once again the researchers' respect for indigenous cultures and cultural expressions, a respect that, although not entirely free from patronization, is nonetheless extraordinary for their time.

One of his most striking illustrations from their stay at Fort Clark was Bodmer's depiction of a high-ranking member of the Bull Bison Society, a prestigious graded religious cult, membership in which was limited to only the bravest Mandan warriors who had distinguished themselves in battle (fig. 11). The subject wears wolf tails on the heels of his moccasins, trophies which represent personal feats of valor, according to Maximillian's text.

In *Bison Dance of the Mandan Indians* (fig. 12), Bodmer depicted the Bull masquerader within the context of religious dance and ritual, a ceremony that the artist actually witnessed.

Figure 11. ***Bull Bison Society*** **by Karl Bodmer**

Figure 12. ***Bison Dance of the Mandan Indians*** **by Karl Bodmer**

This multi-figured composition captures the rhythm and spectacle of this sacred circle dance, observed by enthusiastic villagers in the background, some of whom eagerly shoot their rifles into the air to punctuate the drumming.

Behind the villagers can be seen the earth mound, sod dwellings of the Mandan—wood frame structures covered with soil, similar to those depicted in Seymour's illustration of the interior of a Kiowa lodge a few years previously (fig. 5). In its sweep and drama, *Bison Dance* is without a doubt one of the most ambitious and powerful works in the entire series.

While being fastidiously attentive to detail of dress and makeup, Bodmer arranges the figures in this print almost as if they were male nudes in an ancient Greco/Roman bas relief, or a Neoclassical painting by a student in Jacques Louis David's atelier (David was an influential French painter, whose students, in emulation of Greco-Roman antiquity, specialized in large multi-figural compositions with an emphasis on the male nude). But despite these classical references, *Bison Dance* is also at the same time an evocation of the exoticness of the Mandan, a decidedly European romantic reference to the "savage" side of these people, and by implication, it also arouses the latent savage instinct within the supposedly "civilized" viewer of the print (presumed to be white).

Prolific author and renowned American historian and scholar William H. Goetzmann discusses this romantic element in both Bodmer and Maximilian's 19th century scientific ethnography:

> Their [i.e. Mandan] dances and ceremonies, the streets of their villages, and the mysterious interiors of their huts and lodges were not presented casually by Bodmer. They conjured up pre-history itself, something far older than the Greeks…Bodmer revealed, in a sense, a forgotten stage of history to a history-conscious age… As an artist, Bodmer was not after the documentary only, or the merely picturesque, he was reaching for a transcendent reality that lies at the very heart of Romanticism.

This romantic approach to science entails a respectful yet undeniable evocation of the notion of the "noble savage," which permeates both the illustrations and the written text of their journey–a voyage not just up the Missouri river, but also by implication, an excursion back in time to the dawn of mankind, a return to a sublime, primeval, almost mythic past that was observable in the present, a situation they were well aware was soon to vanish.

BODMER'S LATER WORK

The first exhibition of Bodmer's drawings and watercolors from the expedition of Maximilian of Wied was mounted in Paris in 1836 (preceding Catlin's first trip to Europe). Over the following few years, Bodmer supervised the production of the 81 engravings for the publication, based on his watercolors. The engravings are colored with aquatint (both the engraving and the coloring were executed by others to his specifications), and these were published in German in 1841, and in an English edition two years later.

Karl Bodmer never returned to America. He eventually settled permanently near the Forest of Fontainebleau, just outside of Paris, and joined the artistic and social circle of the romantic Barbizon landscapists, became a French citizen, and changed his name to Charles Bodmer (Charles is the French version of the German name Karl). The remainder of the artist's career is spent as a romantic landscape painter, and this is probably what he wanted to be remembered for. He was also adept at painting animals, a specialized genre in 19th century French art.

Bodmer occasionally still published illustrations for books and the weeklies, mostly of animal subjects. The French government later asked him to accompany an expedition to Egypt as the documentary illustrator, but he declined, preferring to remain among his bohemian friends, a Romantic to the end, exhibiting his landscapes from time to time with them.

GEORGE CATLIN'S PAINTINGS, ILLUSTRATIONS, AND "INDIAN GALLERY"

A year before the expedition of Prince Maximilian, portrait painter, adventurer, and showman George Catlin travelled up the Missouri and stayed in some of the same villages of the Mandan that Max and Bodmer later visited. Catlin painted many portraits, as well as genre scenes of village life (Bodmer and he even portrayed some of the same individuals).

However, despite the fact that many of Catlin's paintings were later translated into lithographs (Currier and Ives published over 30 of them), most of his works were not originally intended for reproduction; they are primarily objects of fine art, paintings that were later reproduced. (The authors define illustration as works intended from the start to be reproduced.) We will limit our discussion of Catlin's work to illustrations clearly designed specifically for mass reproduction.

Catlin made extensive use of a drawing aid called the camera lucida, both in drafting his subjects directly from nature, and later to quickly reproduce his own paintings at a different scale. (He continued to reproduce his earlier work throughout his later career, making accurate dating very challenging.) Although he was able to capture a very good likeness of his subjects, his lack of knowledge of anatomy is evident in many of his figures. Surprisingly, Catlin was elected to both the Pennsylvania Academy of Fine Arts and the National Academy of Design in New York City, even before the travels that later made him famous, although we have no record of the artist receiving any formal art training.

The artist had an entrepreneurial attitude toward promotion of his art, and charged admission to see his work, a novel practice at the time (and this was over a decade before Gustave Courbet's "Pavilion of Realism," in Paris, which also charged admission). Catlin assembled over 100 of his paintings, along with artifacts of native culture like clothing, weapons, or tools, for his "Indian Art Gallery," which he first exhibited in Pittsburgh. He later took his show on the road, touring several cities with talks by the artist, which were as much mass entertain-

Figure 13. George Catlin depicts himself painting Four Bears

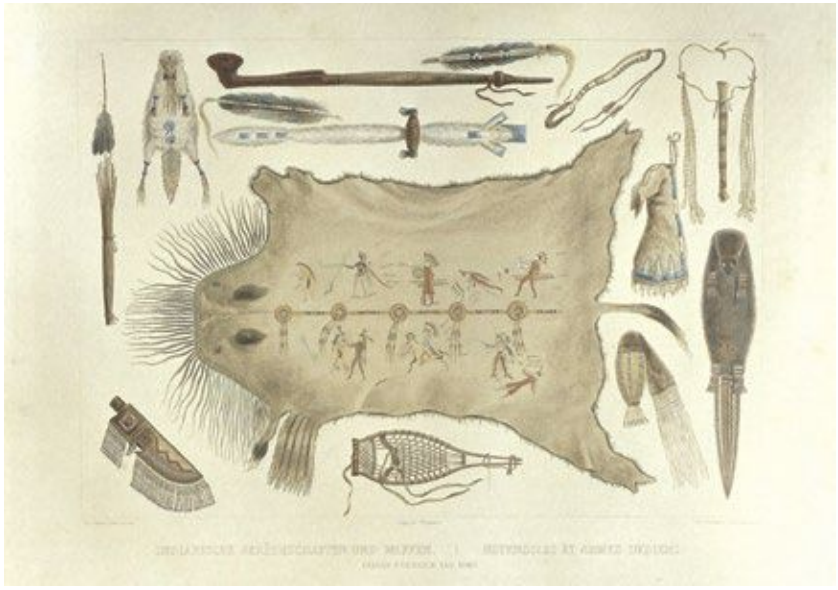


Figure 14. *Indian Utensils and Arms* by Karl Bodmer

ment as scholarly lectures. His lifelong ambition was to sell the entire collection of paintings and artifacts to the United States government (an ambition that was not realized during his lifetime, but posthumously).

Frustrated by his inability to sell his collection in its entirety, and unwilling to break up the set of works for individual sale, he toured his exhibition to Paris, London, and other European venues (eventually he settled permanently in Europe). Ever the showman, he even brought live Ojibwa Indians to dance during his audience in the mid-1840s with Louis Phillip, King of the French (sometimes called the "Citizen King").

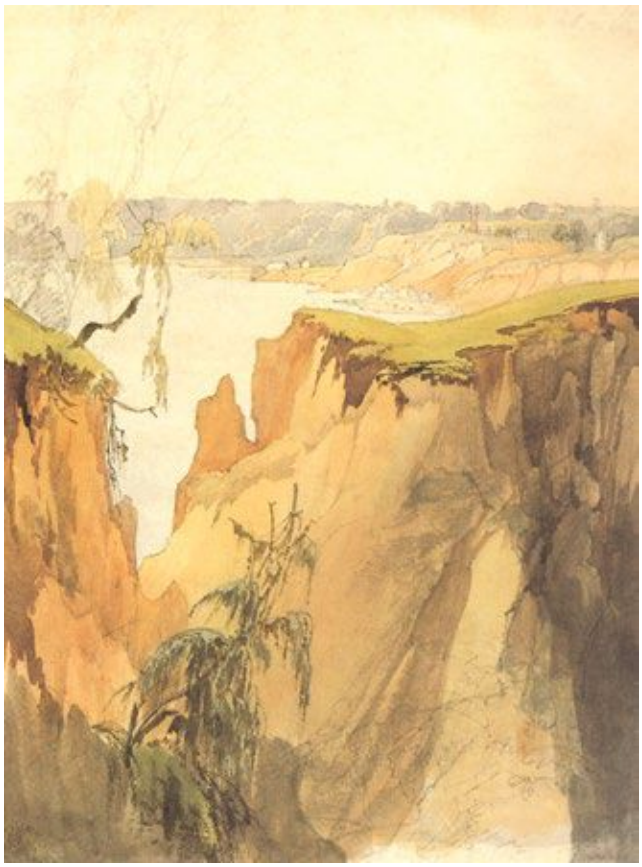
Catlin also exhibited items from his collection in the American section of "The Great Exhibition of the Works of Industry of all Nations," at Joseph Paxton's Crystal Palace in London in 1851, one of the first of the great international expositions in the second half of the century. It was perhaps there that the artist met Samuel Colt, firearms manufacturer and fellow exhibiter at the Crystal Palace, who would later commission works from Catlin intended for promotional reproduction (discussed below).

In accordance with the artistic license granted a painter, Catlin often changes the costume or ornamentation in his portraits for aesthetic reasons, making them more artful perhaps, but less than absolutely reliable as accurate visual documentation. For example, in his oil portrait of the Mandan Chief named Four Bears, (the same artist whose painting had been reproduced by Bodmer in facsimile—see fig. 10) Catlin admits that he left out several details of the subject's clothing and adornment, "…having rejected such trappings and ornaments as interfered with the grace and simplicity of the figure," as the artist puts it. In the painted portrait, Catlin strives to make Four Bears resemble a classical Greco-Roman statue from antiquity, such as the Apollo Belvedere, with its "noble simplicity and quiet grandeur" (as late 18th century art historian Johann Joachim Winckelmann had earlier characterized it). The artist represents Four Bears in accordance with the classical artistic tradition he inherits from the Europeans, and as a fine arts painter, these liberties with the subject are not only allowed, to a certain extent, they are to be expected. Just as in Bodmer's work, neoclassical prototypes (as well as Romantic sentiments) are alluded to, Indians striking poses and the artist arranging figural compositions that recall ancient classical Mediterranean traditions of Greece and Rome.

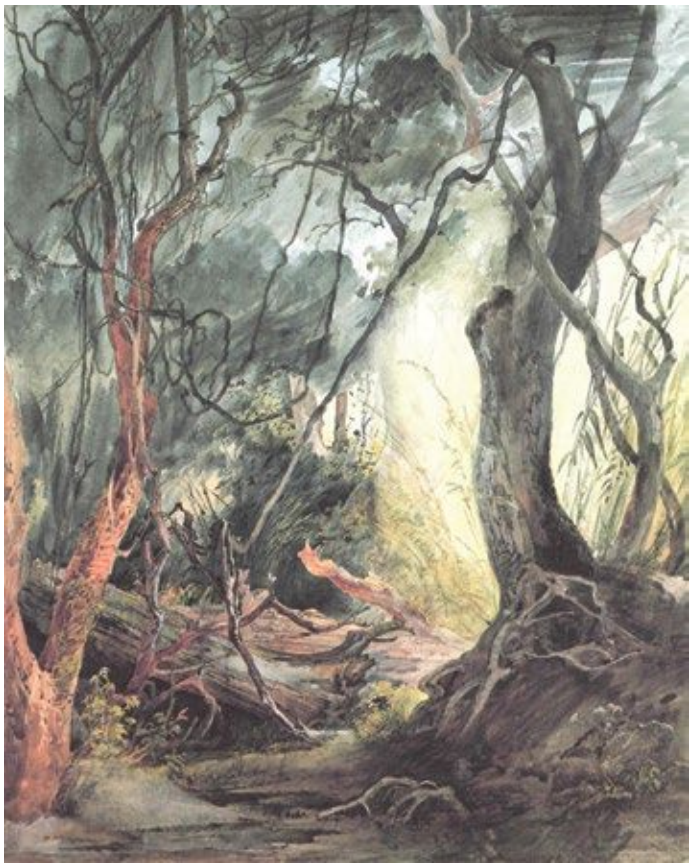
In 1841, the same year that the book by Max von Wied was published in Germany, Catlin published an account in the United States of his own travels among the various native peoples west of the Mississippi between 1832 and 1837 (his travels were far more extensive than Bodmer's). The frontispiece, which Catlin executed especially for the book (a true illustration, designed as such, rather than a reproduction of a painting) he depicted himself in the process of painting Four Bears (fig. 13). But whereas he had actually painted this portrait indoors before just a few women, in the frontispiece he shows the event taking place outdoors, and observed by fascinated villagers, mostly men, who crowd around the painter as if he were a celebrity.

The artist shows himself in buckskin clothing, a fashionable version of Indian garb, and the painting on his easel is realistic and resembles the subject before him. This is in stark contrast to the crude stick figures, supposedly by the Indians, inscribed on the teepees in the village represented in the background behind the chief, the artist and his admirers.

However, the sedentary and agricultural Mandan lived in sod huts (as Bodmer accurately shows in fig. 12), not in the teepees characteristic of the migratory plains peoples, such as the Sioux. Catlin's amalgamation of these two very different cultures is compromised even further by being collapsed geographically: the title of the frontispiece is *The Author Painting a Chief at the Base of the Rocky Mountains*. In the far distance are ambiguous vertical shapes that could be trees or, given the title, perhaps mountains. But neither the Mandan nor the Sioux inhabited lands within such proximity



***Lighthouse Near Nachez* by Karl Bodmer**



***The Wabash Near New Harmony* by Karl Bodmer**

to the Rockies. In illustrations like this, Catlin was responsible for contributing to a generalized view of the Indians that developed over the course of the 19th century, a conflation that continued to haunt depictions of the native peoples well into the following century.

The stick figures that decorate the teepees in Catlin's frontispiece are loosely derived from actual Mandan figurative style, as can be seen on Bodmer's print entitled *Indian Utensils and Arms*, Plate X of the series (fig. 14). Figures are painted on the animal skin located at the center of the print, and Bodmer faithfully reproduces the stylized figuration of the Mandan, a highly conventionalized language of abstracted geometric form used in all their figural representation (we know this not just from Bodmer's illustrations, and Four Bears' painting, but also through other artifacts made by the Mandan themselves).

Yet a careful comparison of the two will reveal that Catlin's stick figures, with triangles for torsos and circles for heads, are much cruder and more childlike than the more sophisticated figural representations of actual Mandan art, reinforcing the impression of the superiority of the "civilized" mode of representation practiced by Catlin. But although this may seem to us to be straightforward objective realism, free from any stylistic conventions whatsoever, in actuality the contour line itself, the grouping of figures into an overall roughly triangular shape (echoing the triangular forms of the easel and of the teepees), as well as the perspectival depiction of spatial recession Catlin utilizes—these are all conventionalized forms of representation as well, just as are the more abstracted and geometric figures of the Mandan style.

Shortly after the Crystal Palace Exposition, Catlin received a commission from Samuel Colt to paint a series of 12 paintings prominently featuring Colt rifles and revolvers, with the understanding that some of them would be copied as lithographs and distributed by the flamboyant and entrepreneurial firearms manufacturer. This is perhaps the earliest example of "product placement" in advertising and promotion.

By this time Catlin, in his late 50s, was as well-known for being an adventurer as he was for being a painter, and much of his notoriety was due to his superb showmanship, as vividly described in Benita Eisler's recent biography of the artist, *The Red Man's Bones: George Catlin, Artist and Showman*. She cautions us, however, that some of his adventures, as related in his lectures and his published writings, are altered or dramatized for effect. Samuel Colt wanted to capitalize on the celebrity and name recognition of the artist, adventurer, and sportsman in order to help sell his weaponry. Catlin was in desperate financial straits and welcomed the opportunity.

It is unclear if Colt provided monetary support for the artist's last voyage to South America, but the subject for over half of the paintings he executed for Colt were drawn from this trip, the others were recreations of his earlier North American adventures, each of them featuring a Colt firearm, with a quote from the artist as testimonial product endorsement.

In one of the most widely reproduced of the "Firearms Se-

ries" as they are called, *Catlin the Artist Shooting Buffalos with Colt's Revolving Pistol*, the artist is shown on horseback shooting bison with a colt pistol, a scene recreated from his earlier travels in the 1830s (fig. 15). The artist shows himself dressed in buckskin, and his horse rears up as he blasts the bison to his right. The figure of the artist is disproportionately large for the size of the horse, and his head, hand, and revolver are on an even larger scale, no doubt to emphasize the firearm (during the 1830s, however, there were no Colt firearms). In the background, Indians with their bows and arrows unsuccessfully pursue the Bison as they chase them and ride into the distance, while Catlin's multiple discharge pistol gets the game much more effectively.

Some of the lithographs in the series have captions, as in *Catlin the Artist and Hunter Shooting Buffalos with Colt's Revolving Rifle* (fig. 16), the caption reads:

> With my two hired men Ba'tiste & Bogard, I took position where a numerous herd of Buffalo were crossing a deep ravine, and being unobserved I shot down eight or ten in succession leaving their carcasses for the wolves to devour.

The figures in the right foreground represent the artist and his companions, as described in the caption.

Given the near extinction of the Bison due to overhunting by white sportsmen during the 19th century, such a cavalier attitude towards the dead game "left for the wolves" is chilling. Once again, Catlin's weaknesses in representing human anatomy are evident in the poorly-drawn, doll-like, diminutive figures, although the landscape which they inhabit, as well as the animals and animal carcasses, are quite convincingly delineated.

Despite his fame and his entrepreneurial savvy, Catlin was plagued by financial woes throughout his career, and for the rest of his life. Serious debt forced him to sell the entire collection of artifacts and paintings at a much reduced price while he was in his mid-50s (and living in London), to American industrialist Joseph Harrison, who transported the work back to Philadelphia and placed it in storage. The artist wanted very much to keep the entire collection together (as opposed to selling them off individually to different collectors). Catlin spent the last 20 years of his life in Europe trying to reproduce the entire oeuvre, from the series of pencil copies he had made of these with the camera Lucida, before he packed them up for storage—hundreds of paintings by that time. After Catlin's death, Harrison's widow, who had kept Catlin's Indian Gallery in storage but intact, donated the entire collection to the Smithsonian.

The main task for most of these early expeditions was to explore uncharted regions and establish amicable relations with the native inhabitants. The Civil War interrupted all this, but within a few years after the war, four major, well-funded government geological surveys (sometimes called the "great" surveys) were organized, and they brought along illustrators (and now also photographers).

Figure 15. ***Catlin the Artist Shooting Buffalos with Colt's Revolving Pistol*** **by George Catlin**

Figure 16. ***Catlin the Artist and Hunter Shooting Buffalos with Colt's Revolving Rifle*** **by George Catlin**

Unlike the prewar expeditions, however, these later surveys were largely run by civilians rather than the military, and with substantial financial support from private industry as well, especially the railroads. The focus and purposes of the expeditions also changed: whereas before the war, expeditions had concentrated on exploration and charting new corridors through the wilderness, they were now oriented more toward furthering settlement, advancing trade, locating and exploiting natural resources, and promoting settlement and tourism. The illustrators' task had likewise changed: they had not only to document the terrain but also to make it palpable to the folks back east. The artists associated with these surveys had to both "image" and to "sell" the idea (or the fantasy) of the West, and these illustrators shall be the subject of the next article in this three-part series.

— Dennis Raverty, Ph.D., with Dennis Dittrich, 2018

Dr. Raverty is an art historian whose articles and reviews have been published in *Art in America*, *Art Journal*, and *Art Papers*. Dennis Dittrich, past president of the Society of Illustrators, is an artist whose work has appeared in many periodicals including *Sports Illustrated* and *Smithsonian*. They are collaborating on a new book on the history of illustration in the United States. Both are professors at New Jersey City University.

New and Notable:

DRAWN TO PURPOSE: AMERICAN WOMEN ILLUSTRATORS AND CARTOONISTS

BY MARTHA H. KENNEDY. FOREWORD BY CARLA HAYDEN
255 PAGES, FULL COLOR
$50.00, HARDCOVER
UNIVERSITY OF MISSISSIPPI PRESS, 2018

Published in partnership with the Library of Congress, *Drawn to Purpose: American Women Illustrators and Cartoonists* presents an overarching survey of women in American illustration, from the late 19th into the 21st century. Martha H. Kennedy brings special attention to forms that have heretofore received scant notice—cover designs, editorial illustrations, and political cartoons—and reveals the contributions of acclaimed cartoonists and illustrators, along with many whose work has been overlooked.

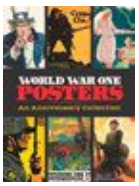
Featuring over 250 color illustrations, including eye-catching original art from the collections of the Library of Congress, *Drawn to Purpose* provides insight into the personal and professional experiences of 80 women who created these works. Included are artists Roz Chast, Lynda Barry, Lynn Johnston, and Jillian Tamaki. The artists' stories, shaped by their access to artistic training, the impact of marriage and children on careers, and experiences of gender bias in the marketplace, serve as vivid reminders of social change during a period in which the roles and interests of women broadened from the private to the public sphere.

The vast, often neglected, body of artistic achievement by women remains an important part of our visual culture. The lives and work of the women responsible for it merit much further attention than they have received thus far. For readers who care about cartooning and illustration, *Drawn to Purpose* provides valuable insight into this rich heritage.

MORE THAN PRETTY GIRLS: A COLLECTOR'S GUIDE TO THE ILLUSTRATIONS OF McCLELLAND BARCLAY

BY NORMAN PLATNICK, PATRICIA GOSTICK, AND EDWIN SULLIVAN
184 PAGES, FULL COLOR. PRINT ON DEMAND
$45.00, SOFTCOVER
ENCHANTMENT INK, 2018

Enchantment Ink has just released their 24th volume in a series of full-color guides to American illustrators, this one devoted to the work of McClelland Barclay. More than 15 years in the making, this book attempts to bring together all of Barclay's published works. It includes full-color images of his magazine and newspaper supplement covers, magazine and newspaper story illustrations, magazine ads, along with his blotters, book and yearbook illustrations, booklets, catalogs, cards, envelopes, stamps, programs, sheet music, advertising pieces, and his war, movie and other posters, as well as his print and calendar images. The volume features over 1250 images, and includes a detailed index and price guide.



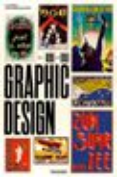
WORLD WAR ONE POSTERS: AN ANNIVERSARY COLLECTION

BY DOVER PUBLICATIONS, INC.
208 PAGES, FULL COLOR
$50.00, HARDCOVER
CALLA EDITIONS, 2018

In commemoration of the 100th anniversary of America's entrance into World War I, this handsome volume presents fine reproductions of 100 of the era's greatest posters. From the thousands of examples produced in Europe and the United States, this collection offers a choice selection of full-page and full-color reproductions accompanied by detailed captions.

World War I marked the first use of color lithographic posters as a propaganda tool, and they formed a major method of communications on both sides of the conflict. Governments were compelled to persuade citizens in the justness of the war's cause and the importance of participation—especially in the United States, which waited nearly three years to enter the fray. Recruitment posters exhorted viewers to enlist in the armed forces by appealing to a sense of duty and patriotism and occasionally promising training in a variety of practical skills. Americans remaining on the home front were urged to buy Victory Bonds, support the Red Cross, knit socks, and contribute in other ways to the war effort.

A renaissance of poster art had occurred immediately prior to World War I, thanks to advancements in printing techniques and materials, and the trend attracted legions of artists and craftsmen. James Montgomery Flagg's celebrated "I Want You," with its stern, finger-pointing image of Uncle Sam, remains a powerful and much-imitated symbol of patriotism. Other artists whose works appear in this collection include J.C. Lyendecker, Howard Chandler Christy, Gordon Grant, Harvey Dunn, Ludwig Hohlwein, Frank Brangwyn, and Theophile Steinlen. With their deep-rooted appeal to emotions and their powerful influence on behavior, these striking posters constitute an enduringly significant and historically valuable art form.



HISTORY OF GRAPHIC DESIGN: VOL. 1, 1890-1959

BY JENS MÜLLER
480 PAGES, FULL COLOR
$70.00, HARDCOVER
TASCHEN, 2018

History is a complex business. Fortunes boom and bust, empires wax and wane, and change—whether social, political, or technological—has its winners, its losers, its advocates, and its enemies. Through all the turbulent passage of time, graphic design—with its vivid, neat synthesis of image and idea—has distilled the spirit of each age.

This book offers a comprehensive history of graphic design from the end of the 19th century to the remains of World War II.

It traces the evolution of this creative field from its beginning as poster design to its further development into advertising, corporate identity, packaging, and editorial design. Organized chronologically, the volume features over 2,500 seminal designs from all over the world, 71 of which are profiled in detail besides 61 leaders in the field, including Alphonse Mucha (chocolate advertisements), Edward Johnston (London Underground logo and typeface), El Lissitzky (constructivist graphics), Herbert Matter (photomontage travel posters from Switzerland), Saul Bass (animated opening titles), and A.M. Cassandre (art deco posters).

With his sweeping knowledge of the field, author Jens Müller curates the standout designs for each year alongside a running sequence of design milestones. Meanwhile, in his introductory essay, David Jury situates graphic design from its point of origin in early printing, engraving, and lithography to striking creative developments in the 19th century. Each consecutive decade is then prefaced by a succinct overview as well as a stunning visual timeline, offering a vivid display of the variety of graphic production in each decade as well as the global landscape which it at once described and defined.

As we move on from and reflect upon the 20th century, this staggering collection represents the foundations of what would influence some of the fastest changing creative fields, and a long-overdue recognition of the enormous contribution graphic design has made to economics, politics, social causes, arts, media, and the way we see the world.

A second volume in preparation will cover the period from 1960 to today.

MONOGRAPH BY CHRIS WARE

BY CHRIS WARE. PREFACE BY IRA GLASS. INTRODUCTIONS BY FRANCOISE MOULY AND ART SPEIGELMAN
280 PAGES, FULL COLOR
$60.00, HARDCOVER
RIZZOLI, 2017

For over 30 years, writer and cartoonist Chris Ware has been testing the patience of comic and fine art fans with his complicated and difficult-to-comprehend picture stories in the pages of *The New Yorker*, the *New York Times,* and other periodicals—to say nothing of challenging the walls of the MCA Chicago and the Whitney Museum of American Art with his variegated delineations and diagrams.

Arranged chronologically and featuring Ware's unchecked anecdotes and personal asides, the author-as-subject has nonetheless tried as clearly and convivially as possible to provide a contrite, companionable guide to an otherwise unnavigable jumble of product spanning his days as a pale magnet for athletic upperclassmen's ire, up to his contemporary life as a stay-at-home dad and agoraphobic graphic novelist.

Shrewdly selected personal photos distract from justifiably little-seen early experiments littered among never-before-seen paintings and sculptures, all padded out with high-quality scans of original artwork publicizing jottings, mistakes, blunders and, especially, Ware's University juvenilia via which the reader can track a general cultural increase in tolerance for quality's decline since his work first came on the scene. Expensive, heavy, and fashioned from the finest uncoated paper and soy-based ink, and coming in at a whopping 18 by 13 inches in size, this thigh-crushing book is certain to cut off the circulation of all but the most active of comics boosters.

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20th CENTURY ALCOHOL AND TOBACCO ADS

BY ALISON SILVER AND STEVEN HELLER
392 PAGES, FULL COLOR
$40.00, HARDCOVER
TASCHEN, 2018

In this lush compendium of advertisements, the authors explore how depictions of these commodities spanned from the elegant to the offbeat, and reveal how manufacturers prodded their customers to imbibe and inhale through the decades.

Each era's alcohol and tobacco trends are exuberantly captured page after page, with brand images woven into American popular culture so effectively that almost anyone could identify such icons as the Marlboro Man or Spuds MacKenzie, figures so familiar they could appear in ads without the product itself. Other advertisers devised clever and subliminal approaches to selling their wares, as the wildly successful Absolut campaign confirmed. Even doctors contributed to a perverse version of propaganda, testifying that smoking could calm your nerves and soothe your throat, while hailing liquor as an elixir capable of bringing social success.

EXHIBITIONS & EVENTS

Drawn to Purpose: American Women Illustrators and Cartoonists

November 18, 2017 through October 20, 2018
Graphic Arts Galleries, Library of Congress, DC

Spanning the late 1800s to the present, "Drawn to Purpose: American Women Illustrators and Cartoonists" brings to light remarkable but little-known contributions made by North American women to these art forms.

The selected works drawn from the Library's extensive collections highlight the gradual broadening in both the private and public spheres of women's roles and interests, addressing such themes as evolving ideals of feminine beauty, new opportunities emerging for women in society, changes in gender relations, and issues of human welfare. "Drawn to Purpose" demonstrates that women, once constrained by social conditions and convention, have gained immense new opportunities for self-expression and discovery to share with growing, appreciative audiences.

The exhibition will feature nearly 70 works by 43 artists in two rotations during its run. Among the artists and works featured are Grace Drayton's wide-eyed, red-cheeked Campbell Kids, who debuted in 1909; Lynn Johnston's comic strip "For Better or For Worse"; Persian Gulf War editorial illustrations by Sue Coe and Frances Jetter; "Mixed Marriage" by New Yorker cartoonist Roz Chast; and work by best-selling graphic novelist Raina Telgemeier.

For more information, visit: www.loc.gov

Kovarsky's World: Covers and Cartoons from *The New Yorker*

January 12 through March 3, 2018
The Society of Illustrators, NY

Anatol Kovarsky (1919-2016) was born in Moscow and studied art in Paris before immigrating to the United States in 1941, where he enlisted in the U.S. Army. During World War II, he was assigned as a cartoonist for publications including *Yank* and *Stars and Stripes*.

Beginning in the 1940s, Kovarsky developed into a prolific cartoonist and illustrator, contributing 40 covers and nearly 300 cartoons to *The New Yorker* between 1947 and 1969. Kovarsky's drawings appeared in the pages of numerous other publications as well, including *Collier's*, *Life*, *Look*, *Playboy*, *Sports Illustrated*, and *The Herald Tribune*. Knopf published a book of his drawings, *Kovarsky's World*, in 1956. He also was the illustrator of several books and provided projection designs for Broadway's original run of *The Owl and the Pussycat* (1964) at the American National Theatre and Academy Playhouse.

Although he largely vanished from the cartooning world in the early 1970s to focus on fine art, his work has long remained an inspiration to the cognoscenti of mid-century cartooning culture.

For more information, visit: www.societyillustrators.org

Gloria Stoll Karn: Pulp Romance

February 10, 2018 through June 10, 2018
The Norman Rockwell Museum, MA

The exhibition will feature more than 50 original artworks by Ms. Gloria Stoll Karn, one of just a few female illustrators working during the heyday of popular romance and dime store magazines of the 1940s. Now in her 90s, Ms. Stoll Karn is scheduled to appear at a special exhibition opening reception to be held at the Norman Rockwell Museum on Saturday, February 10, from 5:30 to 7:30 p.m. The exhibition will look at the artistic contributions that Stoll Karn made to the pulp fiction industry, and her unexpected journey in a world previously assigned to male artists. Vintage publications including student work, pencil on paper sketches, and final paintings will be shown. The exhibition will explore Stoll Karn's many images for romance, western, and detective stories that appeared regularly in such titles as *Black Mask*, *Dime Mystery*, *Detective Tales*, *All-Story Love*, *Romance*, and *Argosy*. In addition, the artist's commentary will be featured on video in the exhibition galleries, and a catalogue featuring essays by Norman Rockwell Museum curators Jesse Kowalski and Stephanie Haboush Plunkett will be available.

For more information, visit: www.nrm.org

Know of any upcoming exhibitions or events related to the world of art and classic illustration? Email: illomag@gmail.com

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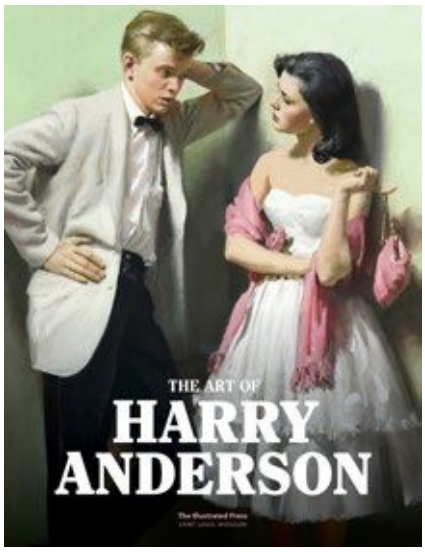

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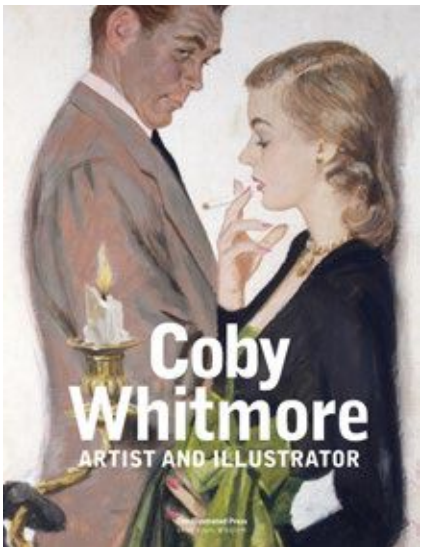

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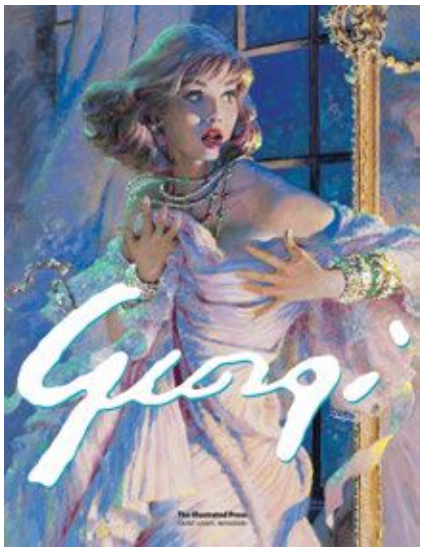

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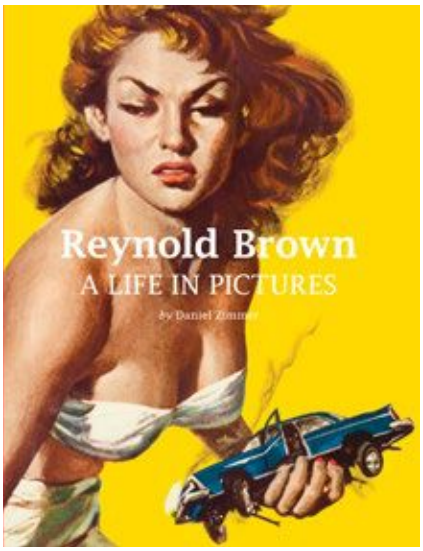

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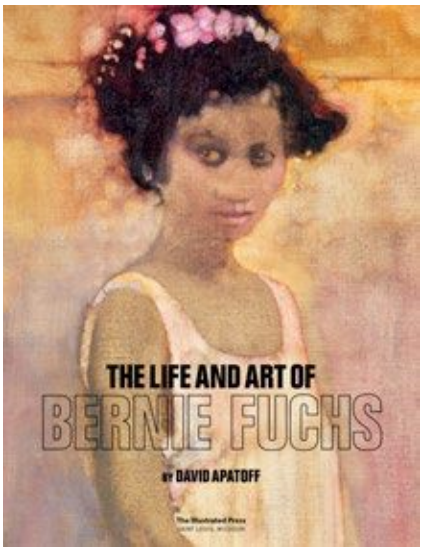

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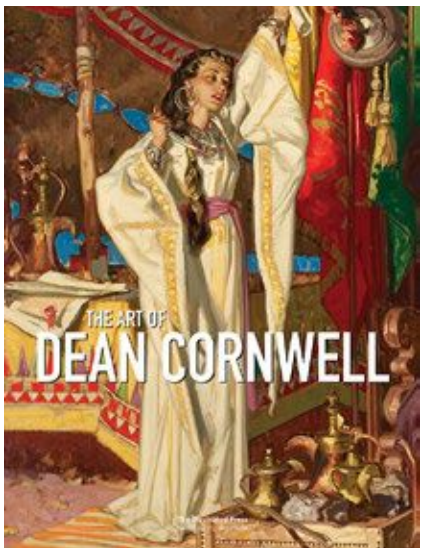

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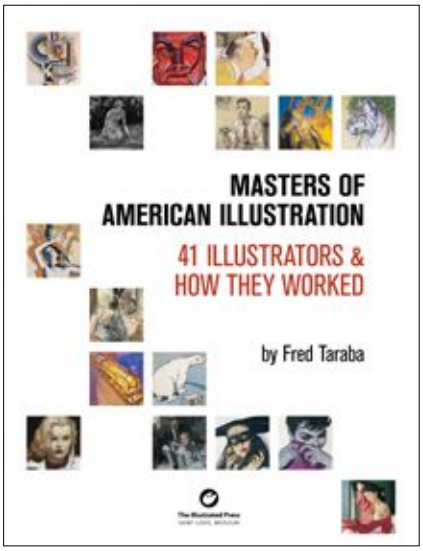

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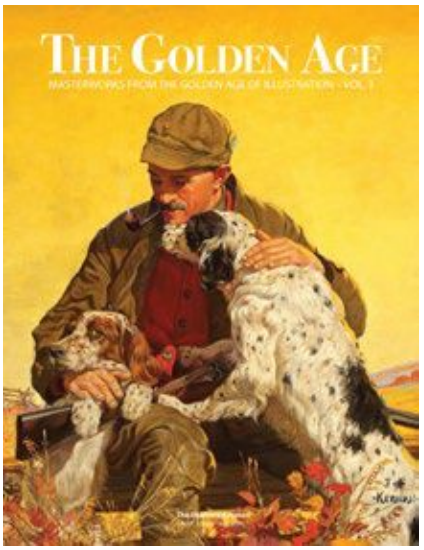

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